

# The Catholic School Journal

A Monthly Magazine of Educational Topics and School Methods

Education is not merely learning, thinking and teaching. True education is life, light and love—life not only temporal, light not only intellectual, love not only human—but also life divine, light divine and love divine.—Most Rev. P. J. Hayes, D. D.



Group Picture taken at St. Francis Xavier's School, Los Angeles, Calif., on the occasion of the recent visit of Archbishop Mannix of Australia. (Center figure in last row, wearing a Biretta.)

This parochial school is attended largely by Japanese children, (under the direction of Maryknoll, which is represented by one priest and three sisters). There are only a few schools of this character in the United States, the latest one being established in Seattle, Wash.

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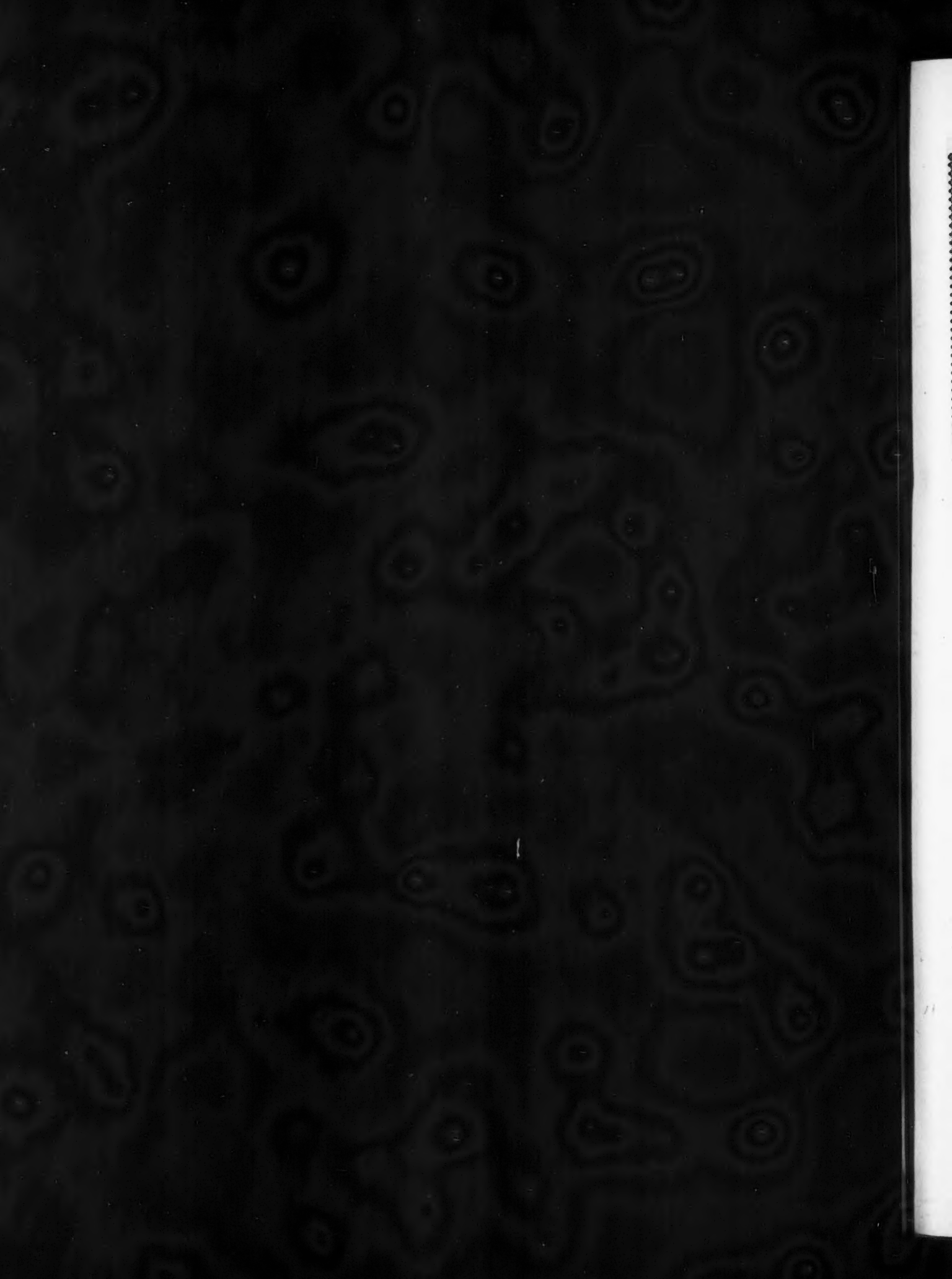
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See page 427, February, 1919, issue of this Journal.

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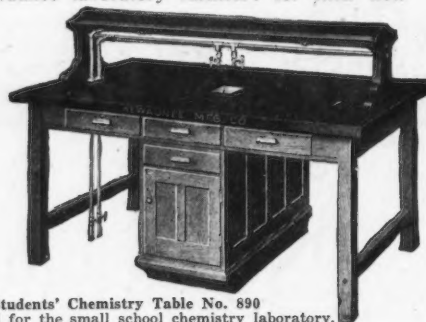


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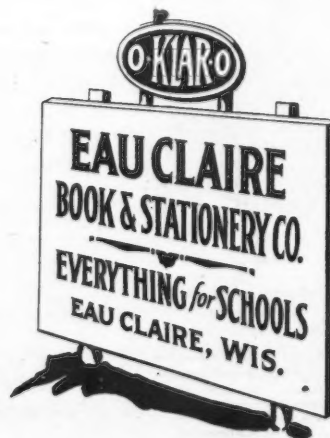
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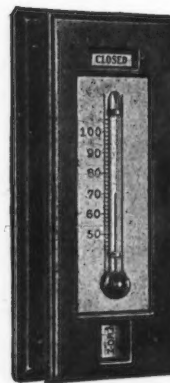
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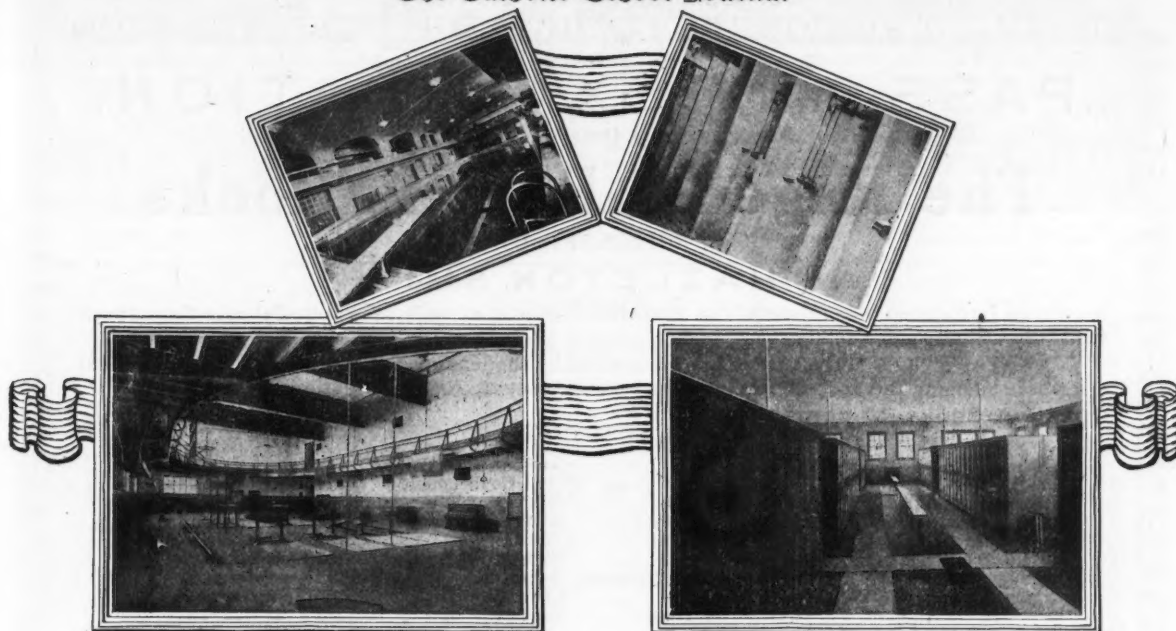
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# Catholic School Journal

A MONTHLY MAGAZINE OF EDUCATIONAL TOPICS AND SCHOOL METHODS

WITH WHICH IS COMBINED THE CATHOLIC EDUCATIONAL REVIEW AND THE TEACHER AND ORGANIST

Vol. XX, No. VI.

MILWAUKEE, WIS., November, 1920

Subscription, \$2.—per year.

**TRUE CHARITY.** The month of November suggests the Holy Souls in Purgatory, the center of one of the most appealing and intrinsically excellent devotions in the Catholic Church. In previous years we discussed this devotion from various angles which seemed adapted to the work of our Catholic schools, yet we are conscious of having by no means exhausted the subject. For, like all great and beautiful things in God's great and beautiful universe, the subject of the Holy Souls in Purgatory is inexhaustible. So now we suggest still another coign of meditation which may help our teachers and our pupils to spend this blessed month of November in harmony with the spirit of Holy Mother Church.

Giving, even giving freely, of our temporal goods is not necessarily charity. Were I a rich man, and were I pestered by some sad-faced and unattractive woman in black who wanted me to contribute to an orphans' picnic or a working girls' club, it would be decidedly less inconvenience to me to write her out a check for a hundred dollars and get rid of her once and for all than to prolong the interview and even risk a repetition of it. The orphans or the working girls would doubtless benefit by my donation; my own merit would be less certain because of the not very exalted motive I had in giving the money, and because giving money involves for me practically no sacrifice at all.

Real charity, true charity, the charity that is of God, is something far otherwise. The motive of it is exalted and pure; and it necessarily involves sacrifice, it implies that, whether we give in money or time or activity or prayer or personal service, we give at least till it hurts. In a sense other than the conventional one, charity begins at home; that is, it is not real charity unless in some way it produces a salutary effect on the person giving as well as on the person receiving.

Judged from this standpoint, the devotion of the Holy Souls offers us an excellent opportunity of practicing real charity. If we give to the Souls of the Faithful Departed the assistance of our prayers, our almsdeeds, our works of mortification or the merits accruing from the patient suffering of the ills of daily life, we are necessarily acting through worthy and exalted motives; and in all these instances we are doing something which is more or less definitely inconvenient for us to do, which is at any rate less convenient to do than its alternative. Hence we are making a real sacrifice, hence we give till it hurts; and hence the profit to ourselves as well as to the objects of our charity.

Devotion to the Holy Souls is really a training school in purity of intention. Never, perhaps, are we entirely free from mixed motives in our actions, but when we extend our hand to the needy brethren who have gone before us beneath the flag of faith, we achieve a disinterested motive as nearly as such an achievement is humanly possible.

During the last few years the American people have had plenty of exercise in the giving of money and of service. Multitudinous calls have been made upon our generosity and our loyalty to this cause and to that. And in every instance our charity has been judged by the size of our contribution. That is an objective standard, and it is the world's standard. But it is not God's standard. God regards not what we give, but the motive of our giving and the extent of the sacrifice the giving involves.

Insensibly, perhaps, some of us have come to adopt the objective standard, the world's standard, to measure our

## Current Educational Notes

By "Leslie Stanton" (A Religious Teacher)

benefaction merely or mainly by its size. During this month of November we have an opportunity of adjusting our norm of measurement to the divine view of things, of learning in a practical and salutary way that sacrifice is the measure of true charity.

**FOR TEACHERS OF COMPOSITION.** Mr. C. H. Ward, of the Taft School, Watertown, Connecticut, has brought out another book on high school English. "Theme-Building" is the title of his latest volume, published by Scott, Foresman and Company of New York. We have learned to look for practical methods and suggestive treatment in Mr. Ward's books, and in the present instance not even the most exacting of us will experience any disappointment. Mr. Ward's treatment of his subject is sane and original, and no teacher, even the most experienced, can read this book without learning something susceptible of application to actual class room conditions. Commenting on his thesis that "some ability to write and speak is a requisite for success," the author significantly remarks:

"A book can do something toward cultivating this ability; a teacher can do more; but both book and teacher will be powerless unless the student has faith that every exercise will help to fit him for life."

This aspect of composition teaching is too often ignored by the heavy-browed university professors who sometimes compile studies in rhetoric for secondary schools and who spend a portion of their summer vacation trying to teach teachers how to teach. Yet, without doubt, it is the most important aspect. And if it were more rigorously and persistently stressed fewer pupils would be muttering under their breath that most illogical of all questions, "What's the good of writing compositions, anyway?"

Our business as teachers is not mainly to teach the theory of good English or even to mark and correct the student's written work; it is rather and chiefly to lead the student to see that he must know how to write and speak English if he is going to amount to anything in this world, and to bring him to recognize that every exercise we assign is an aid, direct and practical, to effective living.

Mr. Ward, in "Theme-Building," shows us most felicitously how the thing can be done. I know no higher praise for the book.

**THE CZAR TEACHER.** Czars are not popular in government any more, and they have even less reason to be in vogue in education. Obedience is a virtue and it should be taught in our schools; discipline is desirable and it should be maintained in our schools. But neither obedience nor discipline can be secured by the pedagogical martinet, by the teacher who seeks to form habits of obedience and to secure and perpetuate discipline by making a mighty fuss about little things and by crushing the God-given originality of his pupils.

Last summer a learned and pious priest, lecturing on education in one of our diocesan institutes, startled some of the devout nuns by assuring his auditors that there is, strictly speaking, no such thing as blind obedience. "If it is blind," he said, "it isn't obedience; and if it is obedience, it isn't blind." Yet the thing called blind obedience is really what the czar type of teacher so preposterously insists upon.

And as to discipline, the czar teacher is not unlike the unfortunate Marie Antoinette. "Of military qualities,"



says Mr. Hilaire Belloc ("Marie Antoinette," page 399), "she understood nothing. She confused order, silence and similarity of buttons with discipline." It may not be entirely without point to remind ourselves that eventually Marie Antoinette lost her head.

The right conception of obedience and of discipline, and the proper means of securing both, in the class room and out of it, we find admirably expressed by an eminent French ecclesiastic, the late Monsignor de Hulst:

"We must do like the good God: Take souls as they are, carry them further on, and use gentleness, charity, respect and patience in doing so. Bitter, eager and disdainful zeal only does harm to other souls, and still no harm to the person who exercises it."

Of czar teachers we might say what another Frenchman, Joubert, said of another set of czars, the Jansenists: "They trouble our cheerfulness, and shed no cheering ray on our trouble."

THINK! An esteemed clerical contributor, who for years has been taking a most helpful and kindly interest in *The Catholic School Journal*, sends us the following clipping with the request that we publish it for the benefit of our readers. It is a good thing, and we are glad to push it along:

On every wall in every department of a notionally-known industrial plant is posted the command "THINK!"

New employees sometimes are puzzled by it. Think? Aren't they always thinking? Isn't thinking an automatic process, like breathing?

But the fact is that most of us think we think when we aren't. If you really stop to think you will discover that your mind is occupied less than half the time. It is like an engine that never is speeded up to its full working capacity, and lies idle part of the day.

What you think is thinking is often just wool-gathering; day-dreaming; the wasted motion of a motor that turns on itself all day without transmitting motion. Make an analysis this evening of what your mind did during the day and you will be surprised to discover that for a considerable portion of the day it was engaged in no conscious activity.

The mind is not an automatic machine. On the contrary, it is the most indolent member of your system. It needs to be driven. It likes to go in ruts and loaf. It likes the easiest way and dislikes thinking things through. It shuns exercise.

But despite this natural habit of indolence, the mind contains vast resources of undeveloped power that require thinking exercise to bring them out. Between the thinking mind and the loafing mind there is all the difference between fat and muscle.

And, by the way, there is nothing more refreshing to the whole physical system than a spell of good CONSCIOUS, purposeful thinking.

Try it. THINK.

AN OLD STORY. November brings football. And football brings, besides opportunities for self-discipline for the players and innumerable thrills and sore throats for the spectators, a good deal of indiscriminating censure from armchair philosophers. It may be opportune to reflect that the disapprovers of the vigorous game are justified in claiming descent from that highly disagreeable worthy, Philip Stubbes, a stern Puritan with an eminently puritanical dislike of anything enjoyable and wholesome. In his famous book, the "Anatomic of Abuses," published in 1583, he thus pays his respects to "bloodie and murdering practice" of playing football on the green:

"For doth not every one lay in wait for his adversarie, seeking to overthrowe him and to picke him on his nose, though it be on the harde stones? In ditch or dale, in valley or hill, he careth not so long as he have him downe. And hereof groweth envie, malice, rancour, choler, hatred, displeasure, enmitie, and what not else, and sometimes bawling, contention, quarrel-picking, murder, homicide, and great effusion of bloode, as experience teacheth."

If the honest Stubbes's account is at all trustworthy, a game of football in "the spacious days of great Elizabeth" must have been a highly diverting procedure, and our modern critics of the undeniably rough but intrinsically manly pastime should console themselves that nowadays

(Continued on Page 254)

## The COMMERCIAL SIDE of MODERN LANGUAGES

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### COMMERCIAL SPANISH

\*†*Pitman's Commercial Spanish Grammar*. By C. A. Tolledano. 246 pp. Cloth gilt. Price \$1.50. This book contains in its exercises and conversations an abundant commercial phraseology, and at the same time a thorough treatise on Spanish Grammar. Those rules and illustrations which would be too cumbersome in the body of the book are given in appendices which the student will find of extreme use for reference.

"The author of this book has brought to bear the experience of twenty-five years' teaching of Spanish. It is concise in treatment, and very nicely attains comprehensiveness by an appendix that contains all rules and exceptions for which the student will have but rare need. All of the illustrations and exercises are commercial in character or contain words likely to be used in industrial rather than literary language."—American School Board Journal, Milwaukee, Wis.

\*†*Pitman's Spanish Commercial Reader*. By G. R. MacDonald. Cloth, 250 pp. \$1.10. These commercial readings in Spanish are specially adapted for students preparing for examinations or for a commercial career. Guided by a long experience of teaching, and knowing the special requirements of such examinations, the author has arranged a selection of some seventy articles dealing with commercial subjects of every description.

\*†*Pitman's Commercial Correspondence in Spanish*. 267 pp., cloth, gilt, \$1.35. The increasing importance of a study of the Spanish language has induced the Publishers to issue an edition of their successful work, "Commercial Correspondence" already published in English, French, and German in that language. The work gives all the letters contained in the other editions.

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## Stevenson on the Art of Writing

By Brother Leo, F. S. C., L. H. D.



BROTHER LEO, F. S. C.

published by the Scribners.

Most of us would be delighted were it possible to bring into our community room some verse maker, essayist and novelist of recognized ability and to have him speak to us about his literary art, not in the formality of a set lecture, but in the casual, off-hand fashion of good conversation. Those of us who teach English would undoubtedly learn much; and the rest of us would by no means lose time. Such a talk would be of more genuine benefit than attendance at fifty college lectures and the reading of a hundred books on rhetoric.

Well, such a talk, in its essentials, it is possible for us to have. Here, in the letters of his mature life, are the offhand views of Robert Louis Stevenson regarding his work as writer; here he discusses his principles, sets forth his aims and even offers suggestions to less experienced writers. If we but listen to him attentively we shall learn much about him and about ourselves.

Stevenson had a theory of his art. He believed in theory. He was not of those who say simply that the way to write is to write. It was his belief that, though there is an unconscious, almost an impersonal element in art, yet the process of writing is one that must be learned and that can be learned only in the light of a theory. The late Jack London, a man who taught himself how to write, used to say that the first asset for the would-be writer is a philosophy of life. "Have a philosophy of life," London insisted. "Have it the right philosophy of life if you can, but at any rate have some philosophy, even a wrong one." Much in the same strain Stevenson wrote to Henry James in 1890:

"Very soon I shall have no opinions left. And without an opinion, how to string artistically vast accumulations of fact? Darwin said no one could observe without a theory; I suppose he was right; 'tis a fine point of metaphysics; but I will take my oath, no man can write without one—at least the way he would like to—and my theories melt, melt, melt, and as they melt the thaw-waters wash down my writing, and leave unideal tracts—wastes instead of cultivated farms." (Page 259.)

The word philosophy as employed by Jack London and the word theory as employed by Stevenson are used in a very broad sense. By theory we may understand purpose or motive, or a set of convictions, or an hypothesis or a body of principles relating to the art of writing or to the subject in hand. But the writer cannot be successful unless, more or less definitely and deliberately, he asks himself: "What am I trying to do? What is my intention in writing this, and how can I best fulfil that intention?"

Again. Should one write at a high rate of speed and copiously, or should one approximate to the alleged

procedure of Oscar Wilde who once complained to a friend that he had been writing all day and was excessively wearied. "How much did you write?" asked the friend. "Well, replied Wilde, 'this morning I inserted a comma, and this afternoon I deleted it.'" Common sense would lead us to conclude that a man must necessarily write slowly and carefully until he has mastered the technique of the art, and thereafter, unless his subject matter demand much brooding, he ought to be able to turn out more words a day. But—and would we could impress our pupils with this salutary truth!—the most arduous and most important task is to be done before pen is set to paper. The writer must think all around his subject before actually beginning to write. Says Stevenson in this connection:

"I used to write as slow as judgment; now I write rather fast; but I am still 'a slow study,' and sit a long while silent on my eggs. Unconscious thought, there is the only method; macerate your subject, let it boil slow, then take the lid off and look in—and there your stuff is, good or bad. But the journalist's method is the way to manufacture lies. . . . The essential part of work is not an act, it is a state." (Pages 290-91.)

In the last sentence Stevenson applies to the art of writing the teachings of the masters of the spiritual life on the science of the saints. He practically approves of the notion of what might be called literary mental prayer. In writing or in teaching or in holiness there is room for an application of Alfred de Musset's celebrated saying: "It takes a great deal of life to make a little art."

Stevenson, capable artist that he was, was no believer in freakish mannerisms in diction. In the following passage he reproves a young poet for falling into the telegraphic style:

"And this reminds me that you have a bad habit which is to be comminated in my theory of letters. Same page, two lines lower: 'But the vulture's track' is surely as fine to the ear as 'But vulture's track,' and this latter version has a dreadful baldness. The reader goes on with a sense of improvement, of unnecessary sacrifice; he has been robbed by footpads, and goes scouting for his lost article! Again, in the second refade, these fine verses would surely sound much finer if they began, 'As a hardy climber who has set his heart,' than with the jejune 'As hardy climber.' I do not know why you permit yourself this license with grammar; you show, in so many pages, that you are superior to the paltry sense of rhythm which usually dictates it—as though some poetaster had been suffered to correct the poet's text." (Pages 385-86.)

That is Stevenson's plea for smoothness and naturalness, traits for which his own writings are so distinguished. He objected to any device, no matter how seemingly trifling in itself, which would give the reader the impression of riding over a coudroy road in a springless cart. But he was even more strongly opposed to dragging in needless words. Indeed, he maintained that his aims in writing might be reduced to two: "War to the adjective" and "Death to the optic nerve." (Page 383.) "Death to the optic nerve" means that it was Stevenson's conviction that in fiction especially there is too much visual description:

"Your jubilation over 'Catriona' did me good, and still more the subtlety and truth of your remark on the starving of the visual sense in that book. 'Tis true, and unless I make the greater effort—and am, as a step to that, convinced of its necessity—it will be more true, I fear, in the future. I hear people talking, and I feel them acting, and that seems to me to be fiction." (Page 382.)

But he was little short of ruthless in his other aim, "War to the adjective." He read Zola's "Debauch" and lamented the Frenchman's inartistic wordiness. "According to my usual opinion I believe I could go over that book and leave a masterpiece by blotting and no ulterior

art. But that is an old story, ever new with me." (Page 355.)

An old story indeed. Of the young Mr. Kipling he writes: "Kipling is by far the most promising young man who has appeared since—ahem—I appeared. He amazes me by his precocity and various endowment. But he alarms me by his copiousness and haste. He should shield his fire with both hands 'and draw up all his strength and sweetness in one ball.' . . . So the critics have been saying to be; but I was never capable of—and surely never guilty of—such a debauch of production." (Page 260.)

Conciseness was to Stevenson an infallible mark of the finished writer. "Why," he asks William Archer, "was Jenkin an amateur in my eyes? You think because not amusing (I think he often was amusing). The reason is this: I never, or almost never, saw two pages of his work that I could not have put in one without the smallest loss of material. That is the only test I know of writing. If there is anywhere a thing said in two sentences that could have been as clearly and as engagingly and as forcibly said in one, then it's amateur work. (Pages 110-11.)

Even when reading a book that otherwise strongly appealed to him, his enjoyment was materially impaired by any evidence of verbosity. Wordiness was the fly in even the most savory ointment. Edmund Gosse is brought to book for diffuseness in the following sentences:

"I noted one or two carelessnesses, which I meant to point out to you for another edition; but I find I lack the time, and you will remark them for yourself against a new edition. There were two, or perhaps three, flabbinesses of style which (in your work) amazed me. Am I right in thinking you were a shade bored over the last chapters? or was it my own fault that made me think them susceptible of a more athletic compression? (The flabbinesses were not there, I think, but in the more admirable part, where they showed the bigger.) Take it all together, the book struck me as if you had been hurried at the last, but particularly hurried over the proofs, and could still spend a very profitable fortnight in earnest revision and (towards the end) heroic compression. The book in design, subject, and general execution, is well worth the extra trouble. And even if I were wrong in thinking it specially wanted, it will not be lost; for do we not know, in Flaubert's dread confession, that 'prose is never done?'" (Page 271).

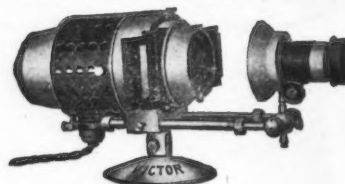
There we have a condensed but not inadequate statement of Robert Louis Stevenson's gospel of the writer's technique—"athletic compression," "heroic compression" and "prose is never done!"

Let me remark, parenthetically, that such a criticism could never emanate from a man who had not himself learned how to write and who had in fact written much. Behind his comments there is a theory of his art; but any stripling teacher, any awkward-fisted amateur, any philosophy-of-style professor of rhetoric can have a theory. But in Stevenson's remarks there is a suggestion of something more, and of something more important. It is the sense of personal contact with just such problems, the memory, it may be, of discouragement and desparation. A good teacher was marred, I think, when Stevenson turned writing man! Note that he can be rigorous, unbending, even harsh in the application of his principles to the work he is criticizing; yet there is never lacking the note of sympathy, the impression of feeling with the man he is talking to. It is as though he said, "You have done shamefully here and here and here, and I know it, and I intend to make you know it; but I know it, because I have often made the like mistakes myself and paid dearly for them. And how fine your work would be if you could only manage to get rid of your bad habits!" That, I maintain, is the spirit in which the teacher of English should conduct the class criticism of themes. He will find it difficult to foster that spirit if he have not written much—and been criticized much—himself.

Where did Stevenson get his own splendid style? How are we to account for its virility, its suggestion of poetic intensity, its unlabored hint of mellow quaintness? Indirectly, from a Scriptural source. "When I was a child,"

(Continued on Page 278)

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## THE EDUCATIVE VALUE OF IMITATION

Sister M. Generose, O. S. F., M. A.

Learning involves many activities on the part of the child who through the exercise of the laws of imitation receives from his environment the stimuli which prompt these activities. From the early days of childhood, normal children are incessantly active. At first there is no apparent purpose; they merely express a native tendency regardless of purpose, which, as a well defined factor, appears later, grows with the growth of the child, and in time reaches perfection. Imitation is largely a subconscious condition, but it works as effectively as if its proceedings were deliberately planned. What the child sees others do, he himself is prompted to do. He tries and though he sometimes fail, he seems inclined to repeat the attempt until he can perform the action surely and with ease.

In "Dynamic Factors in Education", we read, "This tendency to imitate decreases with age, for as the years pass, one's activities get ever more completely established in definite channels. His mode of reaction in all this implies, becomes fixed, so that one adopts new modes with ever increasing difficulty. . . . Images of movements not within the circle of habitual ones receive less and less attention as one approaches maturity; and in time they make little or no impression upon the system of images that have gained the right of way. In popular language a man's character means just the sum of these settled modes of action which are practically unalterable. They resist all change; the man moves among his fellows, but their personalities rarely find their way into his springs of conduct. But things are different with a child. He has the equipment needed for action, but for the most part he has no definite mode of using it, so he patterns after any copy that is presented to him. He is plastic, or as we say, impressionable, with reference to the personalities that he comes in contact with". On this subject Horne says, "The discovery of the influence of imitation in individual and social development is modern." The recognition of its effects in the work of the grades is far from general. Assisted by other developmental agencies, imitation, if its laws are obeyed, does much toward developing the child life, mentally, morally and physically. Following the same author we read, "Among the more prominent mental effects, in producing which imitation is a main factor, may be included the power of speech, voluntary movements, self-consciousness, originality, morality and religion. As a phenomena it is too familiar to need description. Its importance in the growth of the child's mind is largely in connection with the development of language, and of voluntary movement generally". Self-consciousness is largely due to the influence of imitation. Despite our numerous observations and reminiscences we know little of the early intellectual life of the child. Self-consciousness does not appear in the first few months of the child's life, but we have evidence of it when he begins to observe the conduct and imitate the acts and words of the people among whom he lives. Here his real education begins, and much that colors his later life, much which makes or mars his career enters his subconscious world, and figures notably in the interpretation of every new truth presented to him. Thus we see that self-consciousness is largely due to the process of imitation. Originality, too, becomes possible through imitation, because each one, through his individual apperceptive mass and his individual power of interpretation, adds something characteristic of himself to the copy which he has selected to imitate.

Just as in supplying material for physical life, the child makes no attempt to eat all the food he sees, so too, in his mental life, he does not imitate all the actions of everybody he chances to meet. He naturally, but unconsciously, rejects such acts as do not appeal to him. In this way his individuality is shown and strengthened. In imitating, too, the tendency to depart from the original, which is the origin of invention, is seen. Illustrations of this truth are abundant in every school room where children are required to reproduce work of any kind. On this subject, Betts, in "The Mind and Its Education", says, "Given the same models, no two of us will imitate precisely alike. Your acts will be pour acts, and mine

will be mine. This is because no two of us have just the same heredity, and hence cannot have precisely similar instincts. There resides in our different personalities, different powers of invention and originality, and these determine by how much the product of imitation will vary from the model. Some remain imitators all their lives, while others use imitation as a means to the invention of better types than the original models. The person who is an imitator only, lacks individuality and initiative. The nation which is an imitator only is stagnant and unprogressive".

One of the chief values of imitation lies in the fact that through it the child's capacity for difficult actions is revealed to himself. He sees others doing great things, he tries and succeeds. The revelation of power in himself is a pleasure, the consciousness of success is a stimulus to repeat the action and make it more perfect. Thus his own strength, skill and versatility are revealed to himself and cultivated in lines he would otherwise deem far beyond his power. On this subject James says, "We become conscious of what others are by imitating others—the consciousness of what others are precedes—the sense of self grows by the sense of pattern. The entire accumulated wealth of mankind—languages, arts, institutions and sciences—is passed from one generation to another by what Baldwin calls social heredity, each generation simply imitating the last. Invention, using the term most broadly, and imitation are the two legs, so we call them, on which the human race historically has 'walked'. Another value of imitation is well expressed by James who quotes a French critic of Rosseau's doctrine when he says, "The deepest springs of action in us is the sight of action in others—The spectacle of effort is what awakens and sustains our own effort. No runner running all alone on a race-track will find in his own will the power of stimulation which his rivalry with other runners incites, when he feels them at his heels, about to pass".

Imitation is the basis of memory, imagination, thought and emotion, and as there can be no education without the development of these, schools should be graded so as to be conducive to the growth of these essentials. Children should be given time to play so as to express the activities suggested to them through imitation. They want to play everything, take off everybody. Baldwin says, "The point is this: The child's personality grows; growth is always by action; he clothes upon himself the scenes of his life and acts them out; so he grows in what he is, what he understands, and what he is able to perform." Hence the necessity of giving him time to do these things before the initiative period is passed or waning, of having good models before him and adequate means of expression. He would soon acquire correct and elegant forms without the well-nigh endless and almost useless "language drills" now so common in many schools. Some of the time thus wasted might be devoted to dramatic imitation. Through it the possibilities of varied development are greatly increased. The child learns to do by doing and he desires to do much that comes within the range of his senses. In this way he gets a passing knowledge of the customs, trades, professions, etc., of his locality, and even of the past and present of the whole world. History and geography learned in this way not only give the child the required amount of information, but also the required amount of physical and mental exercise.

Speaking of the duties of parents and teachers Horne says, "It is incumbent upon teachers and educational directors everywhere who desire to utilize every means that nature affords in their work to put the best models of every kind before growing children. These models may be material or the more potent ones of personality. Among the right material models into contact with which the school should bring the children, may be mentioned a beautiful playground, an architecturally good as well as serviceable school building; well lighted corridors, broad stair-ways, carefully ordered schoolrooms, neat and clean texts, a reasonably high requirement of the quality of the work done, and an atmosphere of agreeable and engrossing occupation, to breathe which cultivates the senses both of the reality and the winsomeness of living".

In particular, the use of the model in the teaching of art and music has found and justified its place. It is

just finding its place and will justify it, too, in the teaching of literature and composition. As elsewhere, imitation here will have its perfect fruit in an original, though disciplined style. "Valuable as these material models are, they are insignificant when compared in their effect with the personal models on the growing child." Emerson wrote to his daughter in college, "It matters little what your studies are, it all lies in who your teacher is".

Constructive individuality is the greatest thing in education. In early life the young are not conscious of consequences in the selection of models on which they exercise their imitative activities; they follow any models set before them. The teacher should, therefore, be a person with clear cut standard of right and wrong, high ideals, noble purpose and firm self-control. One who has varying standards of action, who is frivolous and vain, in short, one who is an imperfect model soon inoculates her entire class with like undesirable traits of character; while on the other hand, the ideal teacher communicates her own good qualities to her pupils. Betts expresses this truth well when he says: "From every life that touches ours, a stream of influence great or small is entering our life and helping to mould it. Nor are we to forget that the influence is reciprocal, and that we react upon others up to the measure of the powers that are in us."

#### THE SALESMANSHIP OF TEACHING.

Rev. Francis O'Neill, O.P., Ph.D.  
I.



REV. FRANCIS O'NEILL.

It is a reasonable demand that those who aim to stimulate us should use means most acceptable to our way of receiving the push-giving favor. The good of a long past yesterday brings not only resistance but frequently such a burst of annoyance that both plow and driver are forced to rest from their labors, while the main dynamic roams the wilds of listless freedom.

However much it may be regretted the palpable fact is with us that commercialism has taken the lion's share of our interest. The sanctions of society have been heaped upon successful effort in the processes of trade to such a degree that we are prone to listen most respectfully to those arguments that are presented in the terms of sale.

There is nothing startling then in the idea that teaching is an attempt to sell. Every class room a sample room, every teacher a salesman and every pupil a prospect. The success to be won is satisfied acceptance of the goods offered.

Before this happy culmination can come, a series of progressive mental attractions and considerations must precede. The art of successful teaching lies in the proper presentation of these. A few class sales are of a want type so manifest and so compelling that demand follows immediately upon mere display. The great majority require a skillful leading up process.

First of all the teacher must have confidence in her ability to sell. No matter what the past has written, one is not to blame because failure is tacked upon all the tombs of his ancestors. The ever present "Now" must write "Power to make a sale" as the leading characteristic of the teacher.

It is well to remember that the possession of this power of persuasion places us in the hands of the great leaders of the world. St. Paul before Agrippa, Maria Theresa pleading her rights against the advance of Frederick II, Las Casas as champion of the defenseless Indian are all examples of the power to persuade.

Salesmanship in the class room is the telling of a truth in such an interesting manner that it wins assent from the intellect of the hearer and acceptance on the part of the will. This means a distribution of ideas and, since the spread of right ideas is the aim of education, equipment for the task should be properly organized and effectively maintained.

¶Arrears on subscriptions to The Journal are now payable.

#### Twenty Tests For League of Nations.

The following test is suggested by the Institute for Public Service, New York City, in its bulletin recently issued, urging voters and future voters to study this important document. The bulletin gives the covenant in condensed form, with explanatory captions for each article, the seven attitudes of the American public toward the League, sixty questions and the test card which follows. What is your score on this test?

Some of the following statements are correct, some wrong. If correct mark (—). If wrong mark (X).

1. The League of Nations aims to prevent war.
2. It promises League force against revolutions as in Ireland for independence.
3. It contains the Hague peace tribunal.
4. It will not be organized until U. S. A. joins.
5. Ex-President Taft is a "bitter end" opponent of the League.
6. Mexico helped draft the covenant.
7. It is part of the Treaty of Versailles.
8. It does not mention Shantung.
9. It guarantees to Japan its new rights in Shantung against Chinese opposition.
10. It guarantees Russian Sovietism against attack by another nation.
11. It permits secret treaties.
12. It would not take steps to prevent war until two nations had actually started war.
13. It will not let Germany join until ten years after paying the war indemnities.
14. It would not take action to prevent war between two nations not belonging to it.
15. It pledges members to work for fair and humane conditions of labor.
16. U. S. A. and Panama would each have one vote in the assembly.
17. U. S. A. might be excluded from the council majority by vote of the assembly.
18. It promises disarmament.
19. It leaves to each nation to decide how big its armaments shall be.
20. If any member violates the covenant all other members will refuse to trade with it.

#### CURRENT EDUCATIONAL NOTES.

(Continued from Page 250)

our college lads who disport on the gridiron are less barbarous than the earlier players who evoked this outburst of puritanical wrath.

And, incidentally, Stubbes and the "Anatomie of Abuses" serves to remind us of two marks whereby the puritanical type of mind can be invariably detected: The Puritan is always sniffing out "abuses"; and he looks with distinct disfavor on everything that serves to make normal human beings mundanely happy.

THE COMPANY OF THE GREAT. We should be very happy men and women, we religious teachers, happy, and exceptionally so, in this world and in the next. A large part of the hundredfold reward God grants us here and now we derive from the opportunities we enjoy of associating with the noblest minds the world has known. No matter how small our dwelling may be or how blessed with poverty or how remote from cities, it has some sort of library; and happy are we if we know how to use that library and to commune through books with saints and sages and savants. "Association with the finest minds," the distinguished critic, Edmond Scherer wrote, "Communicates to us an elevation from the heights of which we can judge life more serenely."

A noble phrase that—"judge life more serenely"! Even scholars and saints miss much if they possess not serenity of judgment; and we who are teachers or principals or superiors, verily we need to judge life serenely more than all others!

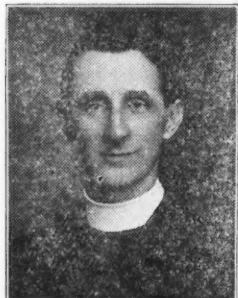
It is the aim of health teaching to train every child in those habits of life which are essential to the best possible physical development.—U. S. Bureau of Education.



# THE ART OF PRACTICING IN MUSIC.

(Continued from October Issue)

Rev. F. Jos. Kelly, Mus. Doc.



Rev. F. Jos. Kelly

All admit that practice in music is absolutely necessary, for all reason thus: "How can I progress if I do not practice?" The answer is very simple, so simple, that in this complex life, it

is practically useless: Either you practice correctly or you do not. If the former, well and good, you will progress. But if the later, you are injuring yourself, and, generally speaking, for a certain length of time, you do not know whether you are right or wrong. As an abstract proposition, almost anybody will admit the correctness of this reasoning. Practically, there is always work that the student can and ought to do outside of his lesson period; the point is to make him understand just what is expected of him and confine himself to that. The question of home practice is of vital importance, and every teacher must see to it that the student understands what he is to do, and how he is to do it. Comparatively little time is spent with the teacher by the pupil who takes two half hour lessons a week, and therefore we can see how much the progress of the student depends upon the work done at home. This work should be strictly supervised by the teacher if artistic results are expected.

Practice of the automatic variety does not give the physical warming up that conscious thought brings to the muscular apparatus. In the former, the muscles, are to a certain extent, left cold and inert. The brain ends are quiescent; they may be in actual error. At any rate, mind, conscious or unconscious, is at all times in control, and correct action can be fixed in a habit only by conscious reproductions. Ten minutes of practice with thought given to the subject with the utmost fixedness is better than an hour of automatic meanderings. It is not so much a matter of "how long" but of "how much close attention." For the best results in the shortest time, concentration of thought is psychological necessity. It is the thing hardest to implant in the mind of the student. A teacher's work as an instructor will be in proportion to his success in this regard, other things being equal.

To practice right, at the beginning and for all time, implies the effort to advance. The young beginner must bear this well in mind, never beginning his practice, without first having a clean cut idea of what he wishes

to achieve. Unless a student have definite aims, he is apt to waste time, and worse, a lack of such, will confirm bad habits, the possession of which impairs his future usefulness. The aim of the student should be to acquire a full knowledge of all the phases of the particular musical career he is taking up. Besides the importance of the three "T's", time, tune and tone must ever be present in his mind. In fact, in practicing, the student must be as well a critic and a severe one at that, for the more severe you are in criticizing your own efforts the less grounds will others have for finding fault with your performances. A perfect performance, as the outcome of systematic practice, must exhibit all qualities alluded to in equal or nearly equal measure. No performance is perfect where one essential is wanting.

Practice then should not be an unreflective, senseless repetition of studies, technical exercises, scales, pieces, etc., but should be an analysis of what is required to achieve artistic results and then a careful application. Implying that the student possesses the foundation for an artistic temperament, he must learn to see the means employed to depict what he enjoys. He must study the structure so as to feel and enjoy musical form. The phrase and its subdivisions, the climax, the rhythm, themes and developments, etc. It cannot be too strongly urged that the student carefully analyze every piece or exercise. First studying its structure, its leading motifs, its phrases, its melodies, its figures, etc., so that when it comes to performing he can do so intelligently. Every note must have meaning. If you cannot find where it belongs, or how to play it to get sense, do not practice until you have found out by yourself or from some one else.

All attempts at musical technic are at first imitative, no matter whether independently carried out or with the help of others. "Methods," "schools," practice and custom follow in the natural course of training, either as a pleasure or a duty. An optical impression arouses an impulse to attain something or to reproduce it. This desire is by a combination of mental and physical force, telegraphed throughout the brain and body, and if the student has learned the lessons bravely, his mind and muscles will respond quickly and good practice immediately results. The principle trouble with all technical practice is the inability to control the concentration, and the consciousness at one and the same time. A further trouble is that of controlling with swift and sure certainty the necessary bodily functions requisite for obtaining the exact movement desired. The mind must guide the body in practice.

Webster defines practice as consisting of frequently repeated and customary actions. The idea of doing over and over is the common one, but a musician must have a more scientific definition. However, he should not lose sight of the thought of repetition, as science is of no use unless practicable. Right practice needs a good, healthy, active mind back of it, it is not merely mechanical. When notes, rhythm, phrasing, fingering, etc., besides all the color effects and dynamics in relation to note values have to be thought of, how could one practice correctly without a mind to direct? Practice therefore presupposes intelligent application, will power as applied to technique, discrimination in repetition, knowledge of due preparation and last but not least, correct practice tempo.

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## The Catholic School Journal

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**CONTRIBUTIONS**—As a medium of exchange for educational helps and suggestions The Journal welcomes all articles and reports, the contents of which might be of benefit to Catholic teachers generally.

THE CATHOLIC SCHOOL JOURNAL,  
Member of Catholic Press Association.

Office of Publication

445 Milwaukee St. MILWAUKEE, WIS.

NOVEMBER, 1920.

A prominent dean of one of America's state universities that spends thousands of dollars every year, received through public taxes, is bold enough to announce that "the present curriculum of schools and colleges is a failure and is the fault of educators who framed it by guesswork instead of by scientific research. It is a shame that a democracy should sling to a curriculum designed for a period of autocracy. It is not enough to be educated; the citizen must be educated for something."

Much of truth in his claim. Every year finds some innovator with a new idea and, crude as it may be, he finds a way to place it before the authorities and the educational world proclaims him as a genius.

Quite recently some 57 men sat down to a banquet in the City of Pittsburgh. They were all school teachers, members of the Schoolmen's Unity Club, and a straw vote was taken on the question of president. Four votes were cast for Debs, now a U. S. prisoner. Was the vote a protest or was it the conviction of the voters—probably the latter—hence true that the public school system has many a pedagogue who is a socialist and hence we may draw the conclusion that his pupils will be inclined that way.

Vocational training now has a monopoly in the mind of the public—but a school training that contributes only to the power to earn a living

is somewhat of a failure. Even a mechanic must find a way for mental recreation in the realms of literature and hence when he lacks any previous preparation or trained care for it, is it a huge loss. As one sane writer states the case: "Thousands of men and women with no aid of high birth or wealth or influential friends, and with only this old-fashioned type of general education which certain vocational extremists are now ridiculing, occupy today the highest positions of honor, responsibility and remuneration in all branches of industrial, professional and political life," and then adds: "The ideal of our education must be not the sharpened human tool, but the well-rounded man or woman, fit citizen of a free republic."

Almost the last place at which one would look for any educational discussion would be a bankers' meeting. However at a Cedar Point, Ohio, meeting of financial men an address was made by Rev. Dr. Cadman of Brooklyn, N. Y. He touched upon a variety of subjects, but specifically upon the mistakes of modern education—claiming: "Our system is a gigantic blunder and an egregious blunder." Rather to the point is it not? He put down as his platform: "I believe the education which insists upon an Almighty God above, and a real hell beneath, and I go beyond any old-school Methodist preacher in the hell business—and which teaches that laws must be respected, and unless we have these great truths universally taught and emphatically emphasized, in our system of education, we will not develop those ideals which alone can create and safeguard a democracy."

There is the mildest sort of a war going on in educational circles—a sort of destructive mania. Every time-honored method finds its enemies—and every seeker after notoriety comes before the world with a new panacea. Just as we have patent medicines that thrive on publicity and well paid advertising, in a similar way are manifested the eccentricities of every new invader into the kingdom of education, until it is a veritable babel. The voice for higher education is very insistent—almost hoarse from constant clamoring. All of which makes for a good ideal, but there be those who do not hesitate to remark that no longer are the crowds of students—young men and women—eager for an education in spite of difficulties, but a great number are where they are because it is fashionable and up to date. Many of them could use their time—four years nominally given to study—to better advantage. It is not easy to risk the observation that many are not improved by this sort of education; on the contrary are spoiled for any serious work in the future. Many officials of employment bureaus can substantiate the claim that many applicants when asked what can they do or what are they fitted for have no other answer to make than that they are college graduates with the inference that they are

competent to fill any position. Very soon they discover their mistake and too often become mere sluggards of society.

Before these lines appear in print, Michigan will have voted one way or the other as to the exclusion of parochial schools from that commonwealth. It may still be of interest to learn what Mr. Claxton, U. S. commissioner of education, thinks of the movement. In reply to a communication addressed to him by a citizen of Michigan, he in part replied:

"On the other hand it is, I believe, wholly un-American to attempt to prevent the initiative of private individuals and societies in the promotion and support of education as such. There are many reasons why other schools than those supported and controlled by the state should be encouraged. All such schools, however, should be required to submit to such inspection as may be necessary to insure that they are giving opportunities for American and democratic education measurably equal to those provided by the state. The state is under obligation to see that no child is denied the kind of education for which the public schools exist and are supported; and if children are permitted to go to other schools, then the state must be sure that the opportunities offered in the other schools for education are not inferior to those offered by the public schools."

"Yours sincerely,

"P. P. Claxton, Commissioner."

That seems to be a fair and just attitude. Any effort to suppress parochial schools is un-Christian and un-American, but bigots care not such a principle. It seems that the motive underlying this movement arises from an insane jealousy against parish schools, because they are turning out pupils who very often surpass in their mental efficiency the public school pupils.

### CLOISTER CHORDS.

Sister M. Fides Shepperson, M.A.  
Passing.

#### I.

"Life is thus a discipline and a preparation for another state of being, and death is thereto the final entrance." Phaedo (Plato).

Thus spoke Plato the Sublime so long ago and the message is new to-day. Truth is forever young; and when the hills of the earth shall have been bowed down by the journeys of the years—Truth is as youth fully fresh and fair as when, at the eternal dawn, she sprang forth joyously emanative from the beauty and the goodness of God.

#### II.

Transience is writ upon all things under the sun. From hastening clouds in the heavens to lace-wing flies in the grasses—the cosmic panorama unrestingly rolls, saying in soul-language, **Passing.**

#### III.

Happy are they that hear. They are at peace under the surges of sorrow. They are unperturbed under sobbing farewells and the pangs of parting. These things must be: they are part of the eternal Plan. They are the discipline and the preparation. And, thank God, they are as billows bounding shoreward bearing us on onward to the golden West; their deep-sea darkness will die down into liquid lapping wavelets on the sands, leaving us wonderingly at rest at last upon life's golden sunset strand—the Final Entrance.



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## The Catholic School Journal

# CITIES OF NORTH AMERICA

Etta Corbett

### PHILADELPHIA

In 1681 William Penn was granted by the King of England, 40,000 square miles lying west of the Delaware River. It was called "Penn's Woods."

William Penn was a Quaker. At that time the Quakers were being persecuted in England, so Penn determined to found a colony where the persecuted of all lands could come to worship God according to their own convictions.

In the years that followed, the colony became a refuge for thousands of Quakers. Then the Mennonites from Holland, Switzerland and the Rhine country; the Dunkers of Switzerland, the Schwenkfelders of Silesia and later the Moravians came to share the blessings of tolerance in the land of the generous Penn.

These religious sects flourish today in Pennsylvania in nearly the primitive simplicity of Colonial times.

In 1683 Penn laid out between the Delaware and Schuylkill Rivers the beginning of the city he named "Philadelphia," a word meaning "brotherly love."

The city which was then two square miles in area today has an area of 130 square miles, and a population that will soon be 2,000,000.

The Delaware River is deep enough to let the great ocean boats come to the city's docks, so, although 100 miles from the ocean, Philadelphia has all the advantages of a seaport.

Architecturally the city is most monotonous. The older part is made up of mile after mile of flat-roofed red brick houses that look as though they had all been made in a mill after the same pattern. Most of these houses have a metal device placed upon the ledge of a second-story window. This is an arrangement of mirrors called a "busy-body," which enables the lady of the house to observe just who has come to her front door.

Of the notable buildings, the city hall is the most striking. It covers four and one-half acres. The tower is 548 feet high, which is higher than the great Pyramid of Egypt. A statue of Father Penn, cast in bronze, weighing twenty-six tons, and tall as an ordinary three-story house, surmounts this tower. His hands are outspread as though pronouncing a blessing on the city below and around his head is a circle of electric lights whose illumination can be seen for thirty miles.

Philadelphia is rich in treasure-houses of history. On Chestnut Street stands the old state house called "Independence Hall." It is undoubtedly very much as it was at the time of the signing of the Declaration of Independence. In the entrance the famous Liberty Bell is kept on exhibit that in 1753 was hung in the steeple. The old bell first rang when town meetings were held; it tolled when the Stamp Act went into effect; it pealed when the news of Lexington and Concord reached the Quaker City, and it clanged

forth "liberty throughout all the land unto all the inhabitants thereof" when the independence was declared and a new republic born.

For many years after the revolution it announced the joys and sorrows of the land until it cracked in 1835, when tolling for the funeral of Chief Justice Marshall. It has been silent now for eighty-five years but recently the electrical engineers tell us the crack in it can be welded so that it can be rung as of old. There is some discussion about mending it but some think that the crack in the bell has become a part of it and that it would be almost a sacrilege to touch it.

Carpenters' Hall is an old historic building where in 1774 the first Continental Congress met.

From 1790 to 1800 Philadelphia was the capitol of the United States, and the first United States mint was there. The first production of the mint was the copper cent of 1793, followed the next year by silver dollars and in 1795 by gold eagles. It is interesting to visit the great, modern mint.

Philadelphia has one of the largest parks in the central states. This is Fairmount Park, covering 3,000 acres. In the park is Memorial Hall, erected at the time of the great Centennial Exhibition in 1876, but now used as a splendid art gallery and museum.

Among the many fine educational institutions of the city are the University of Pennsylvania, founded largely through the efforts of Benjamin Franklin, and Girard College, founded by Stephen Girard, for orphan boys.

The Pennsylvania Charter School was chartered by William Penn.

The Academy of Fine Arts, the Drexel Institute of Art, Science and Industry and several medical colleges are well known.

This city has today some of the greatest manufacturing plants in the world. The largest lace mill in the world is here, and the Baldwin Locomotive Works is the largest of its kind.

It leads the world in the making of woolen carpets, this industry having been begun in revolutionary times when the first yard of carpet ever woven in the United States came from a Philadelphian loom. Worsted goods, hosiery, rugs, cotton goods, felt hats, twine, hammocks, bluing, chocolates and many other things are made in its factories.

The first newspaper and the first magazine were printed here. It ranks first among the cities of the United States in the publications of law and scientific books.

The first circulating library, the first medical college, the first corporate bank, the first American warship and the first public park are all claimed by Philadelphia. The city planned by William Penn so many years ago has grown far beyond the range of its founder's greatest imagination.

### AEROPLANE NUMBER GAME

MRS. FRED KRIBS, Michigan

What child will not thrill at the thought of a ride in an aeroplane? That is the reason the pupils in the first grade greatly enjoy this game.

Extend a piece of heavy twine obliquely across the blackboard, or perhaps some other more convenient space.

Upon the lower part of this twine have strung an aeroplane.

The aeroplane may be drawn, colored and cut out, or it may be procured from a picture in a magazine—having construction paper pasted upon the back of it to make it more substantial.

Punch a hole at the right and another at the left of the plane to place it upon the string.

About twelve simple problems are placed upon the board near the aeroplane if possible.

Above the first problem a circle is drawn, which shows that is where they enter the plane.

One child is appointed as the pilot of the machine—for a

portion, if not all of the recitation period. When his work is finished, he may choose his successor as pilot.

Teacher appoints child as passenger No. 1. He begins adding, giving the results of the problems in order. The plane rises a short distance at each correct answer.

If wrong the plane stops for the assistance of the pilot.

If pilot cannot give the correct answer, the accident is a serious one and the plane descends to starting point.

A picture of a house has been drawn upon the board. This is a hospital. The two injured ones are taken to the hospital—that is, their names are written in the house. There they must stay until they are recovered so as to be able to make the full trip.

A new driver, or pilot, has been appointed and passenger No. 2 starts on the trip. All passengers must have chance to ride before any may leave the hospital.

If recitation period is too short the game may be continued in next day's class period.

This could be used to advantage in teaching words to new beginners.—Kindergarten-Primary Magazine.



The Catholic School Journal

# A COLONIAL PLAY

259

Laura Rountree Smith

Children in Colonial costumes enter, six boys from the right, six girls from the left, while "Marching Through Georgia" is played, they meet, pass each other several times, come forward in line, girls holding skirts out with right hand, left hand over heads; boys hold right hand on hip, left over head; girls next hold skirts out with left hand, right over head; boys left hand on hip, right over head; repeat the motions facing in, two and two, face audience, all join hands, skip forward two steps and back. Recite in concert:

Thanksgiving comes as we remember,  
Every year in glad November.  
And as you gaze at our queer ways,  
We remind you of Colonial days!

**Girls—**

If to the Pilgrims we belong,  
We should sing a Colonial song.

**Boys—**

If we can raise a flag 'ere long  
We should sing a Colonial song.

All sing to the tune of "Marching Through Georgia,"  
waving flags while singing the chorus

1

Singing of Colonial days,  
We march with banners gay,  
Pilgrims with old-fashioned ways,  
And this we sing and say,  
We are very sturdy folk  
Who come from England's shore,  
Singing, "Hurrah for Thanksgiving!"

**Chorus—**

All hail! All hail! The banners everywhere,  
All hail! All hail! They float upon the air,  
Bonnie flag our love to you we heartily declare,  
Singing, "Hurrah for Thanksgiving."

2

Children of the long ago,  
We greet you with a song,  
In America you know,  
We're happy to belong.  
Raise the bonnie stars and stripes,  
We are a merry throng,  
Singing, "Hurrah for Thanksgiving."

(They stand at the back of the stage in a semi-circle while others enter, bearing sashes on which their names are written.)

**Spirit of 1920—**

I am the Spirit of 1920,  
New ideas I have a-plenty.  
I am progressive, as you know,  
But greet the children of long ago.

**Community Spirit—**

I am Community Spirit. How-do-you-do?  
I also bring in some ideas new.  
I mind not wind or stormy weather,  
For we can be happy altogether.

**Americanization Spirit—**

I am the Spirit of America,  
My ideals are high and true,  
I carry the flag we love so well,  
Unfurl red, white and blue.

(The chorus of "Star Spangled Banner" is sung.)

**Spirit of Thrift—**

I'm the Spirit of Thrift, I've come to town,  
In a neatly mended gown.  
Save a penny, save a dime,  
A fortune you will have in time.

**Spirit of 1920—**

We'll be thankful now in work and play,  
Every year on Thanksgiving Day.  
Community Spirit fills the air,  
We welcome our brothers everywhere.

America, we are awaking,  
Good citizens are in the making,  
And without Thrift I do declare,  
We could not prosper anywhere.

**Song—"November Comes." Tune. "Tramp, Tramp, Tramp, The Boys Are Marching."**

1

Old November comes again with his happy harvest home,  
And the thought of Pilgrim fathers far away,  
And we gather once again, everywhere you see us come,  
As we meet upon good old Thanksgiving Day.

**Chorus—**

Hark, hark, hark, we all are coming,  
Loyal citizens today,  
And we wave the flag above,  
'Tis the banner that we love,  
As we meet again to greet Thanksgiving Day.

**The Poster Brigade—**

(The children have made posters to represent their recitations. They hold them high while reciting in concert.)

We're the Poster Brigade, of nothing afraid,  
And we pause upon our way.  
We're the Poster Brigade, of nothing afraid,  
Upon Thanksgiving Day.

**First—**

I am a tooth-brush, for intelligent use.  
I am a tooth-brush, I can't stand abuse.

**Second—**

I am a useful brush, I declare,  
I like to smooth your rumpled hair.  
I'm thankful to be used, 'tis true,  
Before this thing you're asked to do.

**Third—**

I'm a pitcher of pure water,  
I'll make healthy your son and daughter.  
Drinking water and washing hands  
Makes one healthy, I understand.

**Fourth—**

I am pure food, inviting and sweet,  
You always find me good to eat.  
Pilgrim fathers three hundred years ago  
Ate pure food, as you must know.

**Fifth—**

I am Liberty Bell, many tales I tell,  
Of the days so long gone by.  
On the air I ring, and songs I sing,  
As I swing from my steeple high.

**Sixth—**

I'd be very thankful, it is true,  
And behave in a different manner,  
If I lived in America I'd learn  
The WORDS of "The Star Spangled Banner."

(A child rises and recites the words distinctly, after which a brief flag drill is given.)

**A Child of the Regiment—**

A little child of the regiment  
Upon Thanksgiving Day,  
With flags unfurled o'er all the world  
From his earnest heart can say,  
I am a true American when the bugles all resound,  
To the flag above, I pledge my love,  
A true patriot is found.

**Thanksgiving Day—**

Thanksgiving Day—that's the song to sing,  
Thanksgiving Day—hear the echoes ring.  
We'll ride away in grandfather's sleigh  
Singing, "Hurrah for Thanksgiving Day!"

Thanksgiving Day—time for pumpkin pies.  
Thanksgiving Day—be good if you are wise.  
We'll march along, and join the song,

(Continued on Page 267)

# ACHIEVEMENT DAY FESTIVAL

This festival playlet, used in Minnesota, is published for the benefit of Club Achievement Programs held elsewhere. It is easily adaptable to any class or school, for celebrating the agricultural achievements of a school, class or club.

Characters:

**Club Boy**—President of club.

**Club Girl**—Secretary of club.

**Uncle Sam**—(Uniform or in flag):

**Garden Club Chorus**—(In sunbonnets and gingham aprons, six or twelve. Rakes or hoes).

**Potato Club Boys** (six or twelve, in overalls, straw hats, carrying spades).

**Big chorus of club girls**, in middies, carrying rolling pins.

**Bread-making girl**, in apron and cap, carrying an immense loaf of bread.

**Regular parade**, pig clubs leading live pig, corn club carrying ears of corn.

**Canning clubs**, carrying finished products.

**Potatoes**, baskets of potatoes.

(All carrying banners with legends.)

**Opening**—Club meeting room. Officers present.

**Club Girl**—Say, do you remember today, we celebrate our Club Achievement Day, so let's do something we've never done before.

**Club Boy**—Somehow this year seems different. I wonder what we can do. You know, I've heard of folks across the sea. Some girls and boys like you and me who've lost their homes and have no more parents, brothers or friends as before.

Let's ask our Uncle Sam about it. He'll help us, never doubt it.

**Club Girl** (Looking to the right with her hand above her eyes)—I see him down near Washington. Just give a shout, a hearty one.

**Club Boy** (Loudly)—Ooh-Hooo! Oooh-Hooo!

(Enter Uncle Sam.)

**Club Boy**—Uncle Sam, what shall we do to celebrate this Achievement Day? We'd like to put to use for you, instead of just a play day.

**Uncle Sam**—

My hands are full, but still I'll stop  
A lot of projects I'd like to drop  
To talk a minute straight to you  
And tell you plainly what to do.  
The biggest worry in my head  
Is that the world is short of bread;  
I ought to have a lot more wheat  
And garden stuff.

**Club Girl**—Oh, we could help with that, I know.

**Club Boy**—Yes, we can plant and dig and hoe. We'll start this very day.

**Club Girl**—And keep it up all summer.

**Uncle Sam**—(Looks happier)—

It will be hot, your backs will ache.  
The weeds will grow, the soil will bake  
But on you both, I can rely,  
And so, good luck, my dears, good-bye.

(Goes out at right.)

Enter Overall Boys.

Sing:

If our country needs a laddie  
Need a country call,  
Tell them all that we are ready  
In our overalls.

(Use spades as musical instruments, and enter with a snappy step.) After song, overall boys move back, still keeping the half moon line, raising their spades like banjos and strumming them, humming this time.

**Enter Sunbonnet Girls.** Run in from right, the first girl bringing an extra hoe for the Club Girl, who leads the sunbonnet chorus. Girls in half moon formation, bending over their hoes. The girls come in with a two-step to the humming of "If our country needs a laddie," by the boys.

When girls have taken places, boys and girls sing "Hoe, hoe, hoe your row." A march. Divide the group so that the center is clear.

(Enter Bread Girl, carrying loaf of bread.)

**Club Girl**—Why, who is this? Just look! She seems to be a cook.

**Bread Girl**—

I see you quickly guess by noting my cap and dress  
If it were not for me, you know,  
It would be small use to plant and hoe.  
But I mix and make more bread  
And biscuits sweet, that all may be fed.

**Club Girl**—You're surely very welcome here.

**Club Boy**—Please stay around with us this year.

**Bread Girl**—Well, then, perhaps I will if I can keep on baking.

## March of the Projects

(Enter the Home Guard) Minnesota Achievements.

**Pig Club Boys**—(Carrying a live pig in a crate.)

**Canning**—(Girls and boys carrying canned goods, singing canning songs).

**Garden**—(With vegetables, singing garden song).

**Bread**—(With bread, singing a bread song).

**Corn, Calf, Sheep**, etc.

**Club Boy**—Our Achievement Day will not be complete unless we choose a Queen so sweet. Who ought to wear the crown this year? Let's choose while every one is here.

**Club Girl**—Let's ask Uncle Sam to help us choose Achievement Queen, for he is coming straight this way, I see.

**Club Boy**—

Hello, there, Uncle Sam, I say!

Whom shall we choose for Queen of Achievement Day?

**Uncle Sam** (Looks up and down the row of sunbonnet and middy girls, and then turns toward the baking girl)—

Why, I'd pick the bread-making girl right here,

She's never been the queen before,

She's helping all of us this year

To keep the wolves outside the door.

**Overall Boys**—

The cook, the cook! The careful cook!

We want her for our queen!

**Sunbonnet Girls**—

The cook! The cook! The careful cook,

The fairest ever seen.

**Uncle Sam**—(Leads the baking girl up the steps of the throne, and crowns her with wreath).

**March**—Singing. (Songs for Achievement Day Festival.)

**Overall Song**—

If a country needs a laddie,  
Need a country call,  
Tell them all that we are ready  
In our overalls.

**Sunbonnet Song**—

Hoe, hoe, hoe your row,  
Steadily, every day,  
Merrily, merrily, cheerily, cheerily,  
Half our work is play.

**Project Songs:**

**Garden**—I'm a gardener this year.

**Canning**—I'm canning this year.

**Baking**—I'm baking this year.

**Pig, corn, calf, sheep.**

We've got a club down in our school,

We're on the go.

We raise calves, and pigs and corn—

Just watch us grow.

Oh, come on in,

Club work is fine.

We are the workers,

Fall right in line.

All sing at end—

Oh, beautiful for spacious skies  
For amber waves of grain,  
For purple mountain majesties  
Above the fruited plain!

America! America!

God shed His grace on thee,  
And crown they good with brotherhood,  
From sea to shining sea.

# STORY FOR READING AND LANGUAGE

Edith Oliver Perkins, Michigan

Once upon a time a big head of cabbage grew in a garden. Every day his head became larger and larger. At last he said to the brother that stood next to him, "I wish someone would come and loosen my feet so that I would stop growing, for I am afraid my head will burst."

Just then a woman came into the garden. She came over where the big cabbage and all his brothers and sisters were. The woman looked at them all and then she felt the head of the big cabbage.

"This is a fine, large cabbage," she said, and took a large knife out of her basket.

"Oh! Oh!" cried the cabbage, as he trembled all over. "I hope she will not cut my head off and leave the rest of me here."

But luckily for the head of cabbage, the woman heard a noise in the other end of the garden. She turned around, and there eating away were three little white pigs and one little black one that had come in through the gate. The woman ran after them and chased them out of the garden, then closed the gate. Soon she came back to the head of cabbage.

She took hold of his head and reached for her knife. "Good-bye, legs," the head of cabbage whispered. But the knife was gone. The woman looked all over the garden but she could not find it.

"Oh! I am so thankful!" the big head of cabbage said to the brother that grew next to him.

But the woman came back. "I must have that cabbage for my dinner," she said. Then she took hold of the big cabbage and gave a jerk. Out came the cabbage. The woman shook his feet until they became untangled, for they had grown together.

Then all at once, the cabbage gave a big jump and was on the ground. Away he ran as fast as he could! At first the woman was so surprised that she could only look at him, but when she saw him crawl through a hole in the fence, she ran after him and cried:

"Stop! Stop! Stop, cabbage, I want you for my dinner!"

But the cabbage only looked back and laughed. On he ran! Soon he met a white hen with eleven little white chickens.

"Stop, stop, cabbage," she cried, "I want you for my dinner!"

But the cabbage only looked back and cried:

"I ran away from the woman.

"I can run away from you.

"I'm not for your dinner.

"I'm the cabbage tinner."

Then the big cabbage ran on. Soon he met a red and white cow.

"Stop! Stop!" the cow said. "I want you for my dinner!"

The red and white cow ran after the big cabbage, but she could not catch him. The cabbage looked back and laughed at the cow.

"I ran away from the woman.

"I ran away from the white hen

"And I can run away from you.

"I'm not for your dinner;

"I'm the cabbage tinner."

The big cabbage ran on and on. After a time he met a turkey gobbler.

"Stop! Stop!" cried the turkey gobbler. "I want you for my dinner!"

The cabbage laughed and said:

"I ran away from the woman.

"I ran away from the white hen.

"I ran away from the red and white cow

"And I can run away from you.

"I'm not for your dinner;

"I'm the cabbage tinner."

And although the turkey gobbler ran as fast as he could, he could not catch the big cabbage. The cabbage ran on and on. Soon he met a big, fat pig.

"Oh! Oh!" cried the pig, "what a fine dinner that would make. Stop, cabbage, stop!"

The cabbage turned and laughed at the big, fat pig.

"Oh! Ho!" he laughed.

"I ran away from the woman.

"I ran away from the white hen.

"I ran away from the red and white cow.

"I ran away from the turkey gobbler,

"And I can run away from you.

"I'm not for your dinner;

"I'm the cabbage tinner."

The cabbage ran on and on. Soon he met a little boy. When he saw the cabbage he said, "You look like the cabbage that grew in my mother's garden. Stop! Stop! We want you for our dinner."

Then the little boy ran after the cabbage, but the cabbage only turned his head and called out:

"I ran away from the woman.

"I ran away from the white hen.

"I ran away from the red and white cow.

"I ran away from the turkey gobbler.

"I ran away from the big, fat pig

"And I can run away from you.

"I'm not for your dinner,

"I'm the cabbage tinner."

Then the cabbage ran on faster than ever. And the little boy ran after him. Then the cabbage ran faster and the boy ran faster! On and on ran the cabbage and the boy. Faster and faster they ran! Then the cabbage called out:

"No one in this whole world can catch me!"

Then suddenly the cabbage tripped, and in a moment the boy grabbed the cabbage in his arms and held him tight.

"There! There! Big, Mr. Cabbage Tinner,

"I'm going to have you for my dinner!"

Then as the little boy started home he said to the cabbage, "That is what comes of being boastful."

Some tears came into the eyes of the cabbage but he wiped them away so that the little boy would not see them.

When the little boy reached home, he gave the big head of cabbage to his mother. She cut off his head and put him in a big pot of water, and then the little boy and his mother ate the cabbage who was too boastful, for their dinner.

## FOX AND CHICKENS

(Tag Game.) Choose a player to be fox and another to be the mother hen. The other players are chickens and all form in line behind the mother hen, each one grasping the waist of the one in front. The fox tries to tag the last chicken; the line, led by the mother hen, turns and tries to keep between the fox and that chicken. When the last chicken is tagged he becomes fox and the mother hen chooses another player in her place.



# PICTURE STUDY AND LANGUAGE

Nina Lattin, Iowa

## PILGRIM PICTURES

"Methinks I see one solitary, adventurous vessel, the 'Mayflower,' of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea. I behold it pursuing, with a thousand misgivings, the uncertain, the tedious, voyage. Suns rise and set, and weeks and months pass, and winter surprises them on the deep, but brings them not the sight of the wished-for shore. I see them now, scantily supplied with provisions, crowded almost to suffocation, in their ill-stored prison, delayed by calms, pursuing a circuitous route, and now, driven in fury before the raging tempest, on the high and giddy waves. The awful voice of the storm brawls through the rigging.

"I see them escape from these perils, pursuing their all but desperate undertaking, and landed at last, after a five months passage, on the ice-clad rocks of Plymouth, weak and weary from the voyage, poorly armed, scantily provisioned, without shelter, without means, surrounded by hostile tribes.

"Shut now the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers? Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes, enumerated within the early limits of New England?

"Was it the winter's storm, beating upon the houseless heads of women and children? Was it hard labor and spare meals. Was it disease? Was it the tomahawk? Was it the deep malady of a blighted hope, a ruined enterprise and a broken heart, aching in its last moments at the recollection of the loved and left, beyond the sea? Was it some or all of these united, that hurried this forsaken company to their melancholy fate?

"And is it possible, that neither of these causes, that not all combined, were able to blast this bud of hope? Is

it possible, that from a beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise, yet to be fulfilled, so glorious?"

Let us compare with the above oration the poem by Felicia Hemans:

### The Landing of the Pilgrims.

The breaking waves dashed high  
On a stern and rock-bound coast,  
And the woods against a stormy sky  
Their giant branches tossed.

And the heavy night hung dark  
The hills and waters o'er,  
When a band of exiles moored their bark  
On the wild New England shore.

Not as the conqueror comes,  
They, the true-hearted, came;  
Not with the roll of stirring drums,  
And the trumpet that sings of fame.

Not as the flying come,  
In silence and in fear;  
They shook the depths of the dessert gloom  
With their hymns of lofty cheer.

Amidst the storm they sang,  
And the stars heard, and the sea;  
And the sounding aisles of the dim woods rang  
To the anthem of the free.

The ocean eagle soared  
From his nest by the white wave's foam;



DEPARTURE OF THE MAYFLOWER  
(From painting by Bayes.)



**JOHN ALDEN AND PRISCILLA**

(From painting by G. H. Boughton.)



### RETURN OF THE MAYFLOWER

(From painting by G. H. Boughton.)

And the rocking pines of the forest roared,  
This was their welcome home.

There were men with hoary hair  
Amidst that pilgrim band;  
Why had they come to wither there,  
Away from their childhood land?

There was woman's fearless eye,  
Lit by her deep love's truth;  
There was manhood's brow serenely high,  
And the fiery heart of youth.

What sought they thus afar?  
Bright jewels of the mine?  
The wealth of seas; the spoils of war?  
They sought a faith's pure shrine.

Ay! Call it holy ground,  
The soil where first they trod;  
They have left unstained what there they found,  
Freedom to worship God."

I take the space to quote these selections for two reasons: (1) they are the best literature we have on the subject, and we want good literature for our model in language work; (2) they serve as a basis for the study of the accompanying pilgrim pictures as well as an inspiration for this study.

Let us look first at Cope's "Departure of the Pilgrims From Delft Haven." The pilgrims are leaving Holland, where they have been contented and comfortable, for a rough, dangerous voyage to a new country. We are impressed by the atmosphere of prayer and praise which pervades the group. There is no doubt of the sincerity of this people. Ask yourselves—Is it true that



### PILGRIM EXILES

(From painting by G. H. Boughton.)



"Not as the conqueror comes,  
They, the true-hearted, came" and

"Not as the flying come,  
In silence and in fear."

Do you find "woman's fearless eye, lit by her deep love's truth?" and "manhood's brow serenely high?" Has the artist told the same thing as the poet, who says, "What sought they thus afar? Bright jewels of the mine?" etc. When you look at the faces, can you question the motive?

Now let us look at Bayes' "Departure of the Mayflower." The Pilgrims have been in America for some time and the Mayflower is returning to England, to their homes and friends. Imagine yourself in such a situation. Do you blame any of these people if, perchance, there is a longing to go back? Study the faces. Do you see longing, anxiety, homesickness, sorrow, resignation? What reasons have these people for showing these feelings? Now look for evidences of determination, of courage, and of hope. Can you tell that these are a faithful people? Perhaps it is superfluous to call attention to the purity and strength of character which are evident. Clearly, these faces are not the faces of fanatics; they show intelligence, level-headedness, and a faith sufficient to withstand all difficulties for the sake of "freedom to worship God."

In "Pilgrim Exiles," by Boughton, we see three of our friends watching for the possible return of the Mayflower. What do you suppose each one is thinking of? They appear meditative, each thinking his own thoughts. Notice the serene expression on the face of the woman sitting. Does the staff held by the man have any significance in the picture? Can you suggest a probable reason for the sorrow in the look of the woman who leans on him?

Passing on to Boughton's "Return of the Mayflower," what do we expect to see? Do you expect the faces to be filled with great joy and happy anticipation? What have the Pilgrims gone through since the Mayflower went away? What news may it bring them from England? What hopes with which they were filled when it departed, may have been blasted? Then behold! Instead of excitement and pleasure, we find sadness, signs of hardships passed through; yet, towering above all these, are the evidences of the overcoming of sorrow and hardships. How pure their thought is! What strength of heart it must have taken to come to greet the returning vessel! The woman appears to have been crying, and her body is partly turned away from the boat as though she half wished to be spared the pain its message might cause.

Although "Pilgrims Going to Church" is not reproduced here, it should be mentioned, for it is, no doubt, the best-known Pilgrim picture. It reminds us of the willingness of the Pilgrims to undergo all trials and brave all dangers for religious freedom. Had it not been for this quality and for their endurance, we might still be struggling for the right to worship as conscience dictates.

I am giving Boughton's "Puritans Going to Church" because it brings us so close to the characters portrayed. Again we are impressed by the sincerity, the adherence to Truth, the purity of the founders of our freedom.

And last of all, we come to Boughton's "Priscilla." There is a world of good in it. Was John Alden a mere dreamer when he called the Puritan flowers "the very type of Priscilla?" She is evidently on one of her visits (mentioned by Miles Standish) to the sick and sorrowing in the little village of Plymouth. "Modest and simple and sweet"—can we add anything to Alden's praise of her?

So far, little has been said of the makeup of these pictures, the lights and shades, the backgrounds, etc. And, indeed, why put much emphasis on these minor things in such pictures as these? Except for points which add to the appreciation of the theme, the signs of Holland in the first mentioned picture, the bleakness of the rock in the second, the signs of the seasons in the others, the people who have walked clear to the water's edge in "The Return of the Mayflower," we are most interested in the

story of the establishing of "freedom to worship God." We come back to Everett's oration, and we know that there was no power under God which could have saved these people from suffering rapid destruction. We resolve to follow their example in part, by believing and by showing that we appreciate our right to believe as we see best. These pictures preach as a sermon not to be despised.

### THE RED LETTER DAY OF THE YEAR

Teachers should not neglect to avail themselves of the opportunity of making one of the great anniversaries in American history the subject of a thoroughly good school program. This year is the 300th anniversary of the landing of the Pilgrim Fathers at Plymouth Rock. Teachers may, therefore, use the customary Thanksgiving Day celebration as a means for commemorating the Pilgrim Tercentenary. There should be in the commemorative program something of the spirit of the thought in Lowell's lines:

"We sit here in the promised land  
That flows with Freedom's honey and milk,  
But 'twas they won it, sword in hand,  
Making the nettle danger for us soft as silk."

In arranging the program of material, teachers should keep in mind the importance of impressing upon the minds of children the thought that the privileges we enjoy are owing to the struggles, hardships and heroism of our early ancestors. Help pupils to grasp those elemental principles of democratic government established by the early colonial settlers and for the realization of which people left their homes in their native countries to build new homes and the beginnings of a new nation in the wilderness of America.

There should be an array of pictures in the schoolroom relating to the Pilgrim life and early colonial life. An illustrated catalog of the Dobson-Evans Co., Indianapolis, Ind., which may be had free on application, will enable the teacher to select a good supply of pictures appropriate to and bearing upon the early history of our country. A supply of these pictures ordered in lots of twenty-five, assorted subjects, 5½ x 8 inches in size, may be obtained for two cents a copy.

As a guide in the selection of material, teachers should write to Community Service, 1 Madison Avenue, New York, N. Y., for a list of plays, pageants, tableaux, recitations, ceremonies and music suitable for the celebration. This Service furnishes a descriptive list of the material, stating the price and where it can be purchased.

To lend interest to the Pilgrim anniversary, we have presented this month a study of Pilgrim pictures. These studies may be used as a means for vivifying the early Pilgrim history.

In last month's issue we published an outline of a Tercentenary pageant which might successfully be executed in any graded school. We have in this month's issue presented program material, but the teachers should have available much more in the way of tableaux, games and music suitable for the anniversary. The literature obtainable from the Community Service includes some usable material, such as Pilgrim games, Indian games, etc.

The anniversary may easily be made to impress pupils with the greatness of our privileges and of how liberty does not come to people unsought, but that it is a right and a privilege that comes as the result of heroic service, struggle and battle.

### CIRCLE BALL

Players in a circle, standing about three feet apart. Have them pass a ball or bean bag around the circle. When they are good at regular passing, have them pass irregularly or across in any direction. Sometimes, but not always, have those who miss go out of the game. Encourage alertness and quickness to see the ball and catch it.

If you want a copy of the 1921 Catalog of up-to-date books, helps and supplies, write to the Reckley-Cardy Company, Department B, 17-21 East 23rd Street, Chicago, and a copy will be mailed to you, free of cost.

# HINTS FOR GAMES, EXERCISES AND CHILDREN'S PARTIES

Mrs. Hayes Bigelow

## MAKING PLACE CARDS

For Place cards at an informal luncheon or dinner, instead of using the guest's name use his initials to begin other words, but which describe the person. Mr. Amos C. Lane becomes **A** Cadillac Lover, provided he drives that make. If a man is a golfer and has a "G" in his name use it, as **A** Great Golfer or **A** Good Slicer. Mr. B. B. Polk becomes **B**usiness Before Pleasure. A little ingenuity will evolve very clever appellations and there will be no stiffness at the beginning of the meal.

## TINFOIL MONEY

Our youngsters find much amusement in making tinfoil money. All pieces of tinfoil are carefully saved, from yeast cakes, rolls of photographic film, cigarette boxes and candies. Place a piece over a coin, hold firmly in place and rub carefully until the image will show on the tinfoil. Then cut out. Pennies, nickels, dimes, quarters and half-dollars can be made. A tinfoil coin as large as a dollar does not keep in shape very well. Playing store has an added attraction when this sort of money is used.

## BEAST, BIRD OR FISH GAME

Beast, Bird or Fish is not a new game, but is one which affords the children much fun. The leader stands in the center of the circle where the players are seated, and with his cane he points to one person and says "Bird," and the person addressed must answer it with the name of some bird before the leader can count ten, aloud. If he fails, or answers incorrectly, he must change places with the leader. He may say "Fish" or "Beast" to the next one, as he skips about the circle, so all must be alert.

## STILL POND

Still Pond, No More Moving, is another favorite. Let the children play this in a room where there is not too much furniture to be in the way. The leader is blind-folded and turned around three times. The other children move about to change their places from where they were when the leader last saw them. When he says, "Still pond, no more moving," all must stand still. Then the leader gropes around to get hold of some one, and when he has he tries to guess by feeling of the hair and dress whom he has caught. He has two guesses. If he guesses correctly he and his victim change places. If not, the leader tries to catch some one else. The children may lean to one side, or stoop, to avoid being caught, but not move out of their tracks. The game may be varied by allowing each one to take three steps.

## CHILDREN'S FLOWER PRESS

If it is not convenient to take the children's flower press away on vacation and they find specimens they wish to press, get a pair of iron clamps (or take them with you), and use a couple of boards about three-quarters inch thick and fifteen inches long by nine or ten inches wide. Thinner boards will do with a straight piece across each end (on one side of each board), to keep them from warping. This is much more satisfactory than using a magazine under a trunk.

## BLACK ART GAME

Two people who have a previous understanding can do many things to entertain and mystify a number of others.

In The Black Art the person who goes out of the room while his confederate and the other people choose some article for him to guess when he returns to the room knows that as his assistant asks the question just before he asks the one about the chosen object he will point to something black. For instance, if the article chosen is a certain picture, the assistant will point to a number of articles, then to something that is black, as a shoe or coat or tie, and then point to the article selected.

If the two confederates understand it this may be varied as The Black and Green Art. The first time the absent confederate returns to the room a black object will be

pointed at just before the selected object, and the next time a green object, and so on alternately.

More mystifying still is The Scarlet Letter. In this, suppose the article selected was a book. Just before the assistant pointed to the book he would point to some object which began with the letter "S," as shoe. The second time the confederate came in (suppose a picture had been chosen), just before the picture was pointed at, the assistant would designate some object which began with "C," as clock. When he came into the room a third time, if the article selected was a flower, just before pointing at the flower his associate would point at an Arm or to something which began with "A," and so on until SCARLET LETTER had been spelled. As the two confederates change the letter each time it is almost impossible to guess their method of understanding.

Another and much simpler method of understanding between the two is for the one pointing at the article to cross his feet or extend his fore-finger on his cane or pencil just as he points at the object chosen.

If a person in the room instead of an object is chosen, the assistant must carefully assume the position of the person selected, so that when the confederate comes in he may observe the position of his assistant and tell in a casual glance around the room who has the same.

"This," "This one," "That one," "That" are terms frequently used. The two confederates must have it clearly understood which one of these terms he will save and use only when speaking of the thing chosen. If they choose "That," he may use the other three terms freely when asking about various objects, but when he gets ready to point at the chosen article he says, "Is it That?"

These methods allow variations and will suggest other ways, so an entire evening can be taken up with mystifying a party.

## BOOK TITLE PARTY

A Book Title Party could be carried out by having each member of the class or crowd giving the party illustrate the title of a book, either by costume or actions. Each person must wear a number and the guests be given score cards with the list of numbers.

Twice Told Tales—(A person would tell you the same thing twice).

The Traveler.

The Stopping Lady.

The Weavers.

Little Women (The group should keep together).

Little Men.

All Sorts and Conditions of Men. (Also illustrated by a group.)

The Prince and the Pauper.

Soldiers Three.

Ghosts.

The Sowers.

Hamlet. (Who wanders about reciting bits of the play.)

The Pilot.

Past and Present.

The Masquerader.

Little Minister.

Bagpipers.

The Cardinal's Snuffbox.

Crown of Wild Olive.

The Doctor.

In Black and White.

Looking Backward.

The Man Who Laughs.

The Woman With the Fan.

The Woman in Black.

Lavendar and Old Lace.

The Gray Cloak.

Man On the Box.

Man With the Hoe.



### GAME FOR SCHOOL OR PARTY

An interesting game is played by giving the guests cards on which the following list is written, and the capital letters are the initials of well known people to be guessed. Space should be left on the cards for the answers to be written.

Answers are here given in the second column:

Literary Worker.....	Lew Wallace
Thousands Recognize.....	Theodore Roosevelt
This Amazing Electricity.....	Thomas A. Edison
Faithful Woman.....	Frances Willard
Benefited Futurity.....	Benjamin Franklin
Notable Devotion.....	Neal Dow
Continual Notoriety.....	Carrie Nation
Won Historical Prominence.....	Wm. H. Prescott
O What Humor.....	Oliver Wendell Holmes
Wrote Surprisingly.....	Wm. Shakespeare
Generous Praise Deserved.....	George P. Dewey
That Brilliant Republican.....	Thomas Buchanan Read
His Work Lingers.....	Henry W. Longfellow
Her Book Startled.....	Harriet Beecher Stowe
Was Murdered.....	Wm. McKinley
Rather Harrowing.....	Rider Haggard
Great Wisdom.....	George Washington
A Loyalist.....	Abe Lincoln
Wrote Stories.....	Walter Scott
Merry Talker.....	Mark Twain
Whither, Whence.....	Walt Whitman
Health, Freedom.....	Henry Ford
Substantial, Entertaining Writer.....	Stewart Edward White
Just, Welcome Rhymster.....	James Whitcomb Riley
Interesting Story Coiner.....	Irvin S. Cobb
Welcome, Joyous Literarist.....	Wm. J. Locke
Robert, Writing Conversation.....	Robert W. Chambers
Just Who?.....	John Wanamaker
Hates Wrong Writing.....	Harvey W. Wiley
or Health Writer.....	Harvey Wiley

### GAMES FOR CHILDREN'S PARTIES

Be prepared for children's parties. One reason why my children enjoy giving so many little "parties" to their friends is because I always have something on hand and ready for a group of youngsters to do.

**Plan Ahead—That is the secret.** Then when a rainy day comes and the children want something to do, have them assemble the material and make whatever will be required for the party. If your plan is for a "Bo-Peep whose-lost-her-sheep and left-their-tails-behind-them" party, let the oldest or most skillful child draw the outline of a sheep without a tail and have the animal fifteen or eighteen inches high, if possible. An older person may have to draw the sheep. Let the children cut out a number of tails, and stick a pin in the end of each. Then the tails with pins are put in a box, the paper sheep is rolled up, and the two are put away together. When a number of children come in for a "party," just fasten up a sheet on the wall, pin the sheep on it, let each child take a tail, be blindfolded and turned around, then let him try to pin the tail as nearly in place as possible.

**Pie Party—**Maybe you will have an idea that needs illustrating, as a "Pie Party." As you see pictures in papers or magazines that will help, tear out and put in a box, then on a rainy day let the children cut out and mount on cards which are numbered: 1, a picture of an apple; 2, picture of a lemon; 3, some blackberries; 4, some berries and something blue (blueberry); 5, picture of a pump and picture of two sisters or brothers (pumpkin); 6, picture of a can of cocoa and a nut (cocoanut); 7, rhubarb or pie plant could be illustrated by a pie and plant; 8, some meat and a food chopper (mince meat); 9, raisins for a raisin pie; 10, squash, and so on. For a "party" these cards may be spread out on a long table where the children can see them, or they may be passed along the line, and if the children are old enough they may each be given a card with the numbers 1 to 10 on which they write down their guesses. If not old enough, hold up one card where all may see it, and let raised hands signify how many have guessed it.

**Bird Game—**Another set of Bird Cards affords much pleasure. Something red, blue, black and yellow will illus-

trate those birds. Something blue and the letter "J" for Bluejay; a red wing and something black for red-winged blackbird, while a black wing and something red will be black-winged redbird. A number of sticks standing up in a row and a bin may be 'ro(w)bin. Have some chips for chip birds. "TH" and a lot of boys making a rush will be thrush. A Crane may be a picture of an old crane in a fireplace or a crane to hoist heavy loads. Catbird, Kingbird and Cowbird, yes, Ovenbird, are easily pictured, while a Fly and a baseball catcher will show Fly-Catcher. The older children will enjoy trying to think up other birds easily illustrated.

**Fish Game—**Cards for a Fish guessing game may also be made. The following fishes are easy to illustrate; Sword, Cat, Blue, Black, Wolf, Red, Sole, Drum, Sun, Skate, Pipe, Saw, Moon, Perch, King, Pike, Dog, Lump, Hound, Gilt-head, Globe, Butterfly. Others require but little ingenuity as Her-ring, Red Snap-per, using letters for the last per, and the like.

When you are looking through magazines and papers for illustrations for the Fish, Pie and Bird cards, save pictures of Animals to be made into a circus.

Refreshments add much to a child's enjoyment, but they should be of the simplest sort. Lemonade and graham crackers, Ade made from a glass of currant or other jelly, and animal crackers, sandwiches spread with peanut butter and a lettuce leaf between slices, and a bottle of water to "make-believe" it's a Thermos Bottle—these delight the youngsters and cannot hurt unless a child is on a very special diet.

### A COLONIAL PLAY

(Continued from Page 259)

(Singing "Hurrah for Thanksgiving Day.")

**Up and Away—**

Up and away on Thanksgiving Day,  
When breezes of autumn are blowing,  
I hope you remember, in chilly November,  
The place where the turkeys are growing!

Up and away on Thanksgiving Day,  
When bonfires of autumn are blazing,  
Of fine pumpkin pies, that greet eager eyes,  
The way we can eat is amazing!

**Thanksgiving Again—**

Far off I hear an echo,  
Across the valley low,  
'Tis whispered in the tree-tops,  
As autumn breezes blow,  
In time of peace and plenty  
We hear that sweet refrain,  
The hour has struck, November,  
Thanksgiving comes again.

(All the children come forward, the Pilgrims stand in front, sing, tune: "Battle Hymn of the Republic.")

**November Greeting—**

1.

Again we greet November  
As he's stealing over the hills,  
And we thank Old Mother Nature,  
As each empty bin she fills,  
And we sing our song of praises,  
As each happy heart now thrills,  
Upon Thanksgiving Day.

**Chorus—**

Hail, all hail, good old Thanksgiving,  
Hail, all hail, good old Thanksgiving,  
Hail, all hail, good old Thanksgiving,  
Our hearts are full of praise.

2.

Once more the bonfires light us  
And we're marching on always,  
And we're very patriotic.  
Now our hearts are full of praise,  
You'll hear our voices ringing,  
As a happy song we raise  
Upon Thanksgiving Day.



# BIRD STUDY FOR NOVEMBER

T. Gilbert Pearson in Audubon Leaflet

## THE WHIP-POOR-WILL

While walking along a country road one evening after the sun had set and darkness had all but fallen, I suddenly discovered some object on the ground a few yards ahead. At almost the same moment it rose, and, on slow-moving wings, flew over the fence and disappeared in the gloom of the woods. The flight was so silent, and the wings were so broad, it was difficult to believe that it was not a great moth that had just departed from view. I knew, however, that I had disturbed a Whip-poor-will in the midst of its twilight dust-bath. Evidently it had been trying for several minutes to find just the right spot, for there in the soft earth were three slight but distinct hollows, such as only a dusting bird would make.

### The Song

Soon afterward I heard it calling, or perhaps it was its mate, *whip-poor-will, whip-poor-will*; the shouts came ringing through the darkness, six, eight, or perhaps twenty times repeated. Then, after a pause, the plaintive but stirring notes would again come up from the old apple orchard, and fill all the space round about the farmhouse. The still summer night seemed to belong to this strange bird of the shadows, for its rhythmical cry took possession of the silences, and filled the listener with contented exhilaration. All attempts to approach it that night were futile, for its big, bright eyes evidently penetrated the shadows with ease, and, long before we could even make out its form, it would fly to another perch several rods away. Only when it announced its presence by calling did we know its position. Two or three times, however, we came near enough to hear the low note, something like "chuck," which immediately precedes the first loud "whip" of its song.

### Stops Singing to Eat

Ernest Ingersoll, in his book "Wit of the Wild," says a Whip-poor-will, while singing, "will often make a beginning and then seem to stop and try it over again, like a person practicing a new tune; but these interruptions really mean so many leaps into the air, with perhaps frantic dodges and a somersault or two, for the snatching and devouring of some lusty insect that objects to the process." We listened for this, but all the calls we heard were complete throughout each performance. It was fully two hours after the sun had set before the last note of this mysterious night-flyer was heard. Just before dawn it called again several times, and the farmer's wife said she feared it was sitting on the stone door-step. She was somewhat disturbed about this, and intimated that if it were there the action would bring sorrow to the household. It seems odd that people should be superstitious about anything as harmless as a bird, but in rural communities one often finds people who believe much ill-luck may happen to them if a Whip-poor-will sings too close to the house. If they were better acquainted with this gentle, feathered creature, they would surely know that nothing evil could come from it.

Many more people have heard this bird call than have ever seen it, for, like the owl, its day begins only when the sun goes down, and before the sun comes up again it has settled to sleep on the dead leaves that cover the ground in the thicker parts of the woods. It appears never to give its call during the daytime. While hunting for wild flowers you will sometimes come upon its hiding-place. It must sleep with one ear open, for the bird seems always to hear you before you see it, and on silent wings it will rise and fly quickly out of sight among the bushes.

### Nest

If such an experience should happen to one in the months of May or June, it is quite worth while to search the leaves very carefully, for you may have stumbled upon the nest, which, in reality, is no nest at all, but is simply a place on the leaves that the mother-bird has chosen to be the temporary home of her little ones. The faintly spotted, cream-

colored eggs so closely resemble the faded, washed-out, last season's leaves on which they are lying, that it takes a sharp eye, indeed, to find them. So one should proceed slowly, lest an unfortunate step might crush the two little oblong beauties. Usually one is not quite certain of the exact spot from which the bird flew. On such occasions I sometimes place my hat or handkerchief on the ground near the place and, like a dog hunting for a lost trail, begin to walk around the spot, increasing the circle as I go. By this means, sooner or later, one will be pretty sure to find the eggs if they are there.

### Feigning Injury

If, when the bird flies, it soon comes to the earth again, and appears to be suffering from sudden injury, you may be sure that it has a secret that it is trying to keep from you and, by feigning a broken wing, it hopes you will follow in an attempt to capture it. If you approach the bird, it will fly before you a few yards at a time until, having led you away a safe distance from the nest, it will suddenly recover and, then, rising strong on the wing, you will see it no more. Doubtless the eggs are often saved from destructions in this way, for a hunting dog, fox, or 'coon, will seek to catch the bird, and entirely overlook the presence of eggs or young.

If the eggs have hatched you will need to look even closer if you are to be rewarded. The two little Whip-poor-wills, with their soft, downy coats, will lie motionless on the leaves, without even so much as an eyelid moving to betray their presence. Their coloring, too, blends so wonderfully with their surroundings that I sometimes wonder if any enemy is ever able to find them.

In many of the Southern States lives the Chuck-will's-widow, which also bears the name given to its call. It is larger than the Whip-poor-will, but, like it, is nocturnal in its habits. So closely do the two birds resemble each other, both in physical structure and in habits, that naturalists tell us they are near relatives, and, in fact, they classify them as belonging to the same family. Many of the people who live in the forests where these birds are found do not know much about the scientific study of birds, and usually believe that these two night-prowlers are one and the same birds. They will tell you that the Chuck-will's-widow is the male Whip-poor-will.

Down in the lake country of central Florida, as a boy, I used to listen to the Chuck-will's-widow calling on summer nights. When the winter months came, however, the cries that came up from the deep woods of an evening were different, for at that season these birds were all gone, and their places taken by Whip-poor-wills which had arrived from the more northern states to pass the winter where the snows never fall, and frosts seldom come.

### Its Cousin, the Nighthawk

Another closely related bird is often confused in the public mind with the Whip-poor-will. This is the Nighthawk, or "Bull-bat." Very many persons think there is no difference in these birds, but there is a marked difference, both in appearance and habits. The Nighthawk's wings are much longer, and, when folded, reach well beyond the end of the tail, while the Whip-poor-will's wings do not extend even as far as the end of the tail. The Nighthawk flies about in the early evening, long before sunset, and may sometimes be seen, even at noontime, hawking about for insects. It often feeds hundreds of feet in the air, and may remain on the wing for an hour or more at a time. On the other hand, its cousin of the shadows comes out of its seclusion so late in the evening only, that it is difficult to see it, and it captures its food by short flights near the ground.

The Whip-poor-will, and the other two birds I have mentioned, belong to the family of birds called Goatsuckers. They have very weak feet and legs, and so move very slowly and feebly when on the ground. They sit lengthwise on a limb, fence-rail, or other object on which they

chance to perch, and very rarely use the crosswise position so commonly adapted by the perching birds. The mouth in this group is one of the wonders of the bird-world because of its enormous size. All around the upper lip is arranged a series of long, stiff, curving hairs, which form a sort of broad scoop-net in which the bird entangles and seizes its insect-prey, for it always feeds while on the wing, and the agile gnats and moths might often be able to dodge or slip out of the very small beak possessed by these birds were it not for the wide fringe of bristles.

Few birds are more valuable to the farmer than is the Whip-poor-will. It never does him any harm in any way, for it does not eat his cherries and strawberries, nor does it pull up his newly planted corn, nor eat his millet seed. It does not fill up the drainage-pipes of his house with sticks and leaves as do the Wrens; it does not eat his chicken-feed as do the pestiferous European Sparrows, nor catch his young poultry. What it does for him is to eat the ever-swarming insects that lay the eggs that hatch into caterpillars and destroy the leaves of shade and fruit-trees. May-beetles and leaf-eating beetles are destroyed by it also. In truth, fortunate, indeed, is the grower of grain, or the raiser of fruit who, during the spring and summer nights has one or more pairs of these birds about his place, for all during the hours when the farmer sleeps the Whip-poor-will is busy ridding his place of these harmful insects.

#### Insect Catching

Mr. Ingersoll says: "They never regularly sweep through the upper air as does the Nighthawk, but seek their food near the ground by leaping after it in short, erratic flights. They have a way of balancing themselves near a tree-trunk or barn-wall, picking ants and other small provender off the bark; and even hunt for worms and beetles on the ground, turning over the leaves to root them out. It is not until their first hunger has been assuaged that one hears that long, steady chanting for which the bird is distinguished, and which, as a sustained effort, is perhaps unequalled elsewhere. . . . It is an ordinary feat for him to 'whip-poor-will' with two or three hundred strokes in unbroken succession."

In the early autumn, the Whip-poor-wills simply disappear without warning. As they reappear far to the south, we know, of course, that they have migrated, but when did they go and how? Did they journey over the hundreds of miles of intervening space by short flights, or did they mount high in air, as do many small birds, and fly swiftly for long hours at a time? Did they go singly or in flocks? These and other questions about this mysterious bird of the night remain to be answered fully. Perhaps some young reader of this paper will grow up to be a naturalist who will explain these things more fully to the less observant students of birds.

No one should ever kill one of these useful birds. Its great value to mankind has become generally recognized in recent years, and the laws of all states where the bird is found provide that anyone who kills a Whip-poor-will shall be fined or imprisoned.

#### Distribution

The Whip-poor-will ranges through eastern North America, breeding from the St. Lawrence Valley and Nova Scotia south to northern Georgia and Louisiana, as far west as the border of the Plains; it winters from the South Atlantic and Gulf Coast to British Honduras.

#### HEALTH FACTS

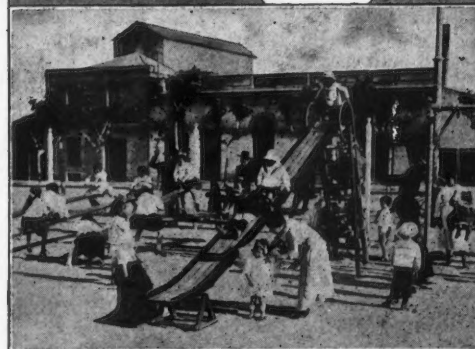
Of the 110 million Americans, only 19½ million are fully healthy, according to Dr. W. S. Rankin, president of the American Public Health Association. Of the 110 million, he declared, 45 million are physically imperfect; 15 million die annually; 3 million are "sick abed" all the time; 1 million have tuberculosis; 2½ million annually contract social diseases; and nearly 3 million have hookworm or malaria. Only 37½ million persons are fairly healthy, and only 19½ million are in full vigor.

These figures argue strongly for a nation-wide program of health education worked out effectively in every school and in every community.

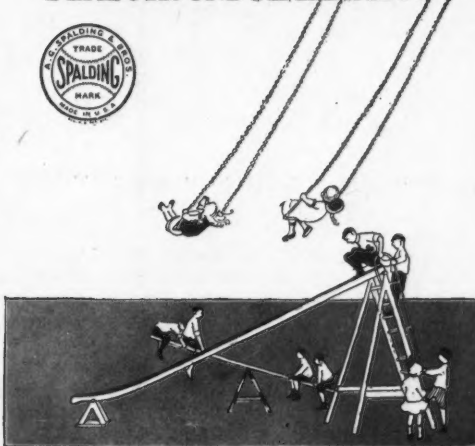
## AG. SPALDING & BROS. CHICOPEE, MASS.



### GYMNASIUM APPARATUS



### PLAYGROUND APPARATUS



WE WILL SUGGEST A SUITABLE OUTFIT  
IF YOU WILL TELL US THE CONDITIONS.

# RECITATIONS FOR THANKSGIVING PROGRAM

## RECITATION—AUTUMN TIME

Don't talk to me of solemn days  
In autumn's time of splendor,  
Because the sun shows fewer rays,  
And these grow slant and slender.

Why, it's the climax of the year—  
The highest time of living!  
Till naturally its bursting cheer  
Just melts into thanksgiving.

—Paul Laurence Dunbar.

## RECITATION—THE BEAUTIFUL WORLD

Here's a song of praise for a beautiful world,  
For the banner of blue that's above it unfurled,  
For the streams that sparkle and sing to the sea.  
For the bloom in the glade and the leaf on the tree;  
Here's a song of praise for a beautiful world.

Here's a song of praise for the mountain peak,  
Where the wind and the lightning meet and speak,  
For the golden star on the soft night's breast,  
And the silvery moonlight's path to rest;  
Here's a song of praise for a beautiful world.

Here's a song of praise for the rippling notes  
That come from a thousand sweet bird throats,  
For the ocean wave and the sunset glow,  
And the waving fields where the reapers go;  
Here's a song of praise for a beautiful world.

Here's a song of praise for the ones so true,  
And the kindly deeds they have done for you;  
For the great earth's heart, when it's understood,  
Is struggling still toward the pure and good;  
Here's a song of praise for a beautiful world.

Here's a song of praise for the One who guides,  
For He holds the ships and He holds the tides,  
And underneath and around and above  
The world is lapped in the light of His love;  
Here's a song of praise for a beautiful world.

W. L. Childress.

## RECITATION—THANKSGIVING FUN

Potatoes and squashes and pumpkins,  
And apples and peaches and pears,  
And popcorn and turnips and onions,  
And nuts on the shelf by the stairs;  
Fat chickens and ducks and big turkeys,  
And pies on the shelf, one by one,  
And big frosted cakes in the pantry,  
Oh! Isn't Thanksgiving Day fun?

Selected.

## RECITATION—THANKSGIVING KITCHEN SONG

Warm Thanksgiving fires are burning over all the  
land,  
Frosty winds are blowing down the streets;  
Hungry little children by the kitchen tables stand,  
To look upon the good Thanksgiving sweets.  
Mother, dear, we now are waiting—open wide the  
door;  
We have come to share the kitchen fun!  
There's a pudding stuffed with raisins, and the  
turkey fills the pan,  
The pumpkin pie is yellow as the sun.  
Upon the silver treasure-plate, we pile the purple  
fruit,  
And mother swings the heavy oven door;  
The air is sweet with spicy things, the kettle hums  
a tune;  
The yellow sun is shining on the floor.

Warm Thanksgiving fires are burning over all the  
land,  
In the many kitchens there is cheer;  
And we are happy thinking, as we watch the little  
clock,  
The hour of merry dinner time is here.  
—Miram Clark Potter in *Youth's Companion*.

## RECITATION—A THANKSGIVING THOUGHT

Just think, the little Pilgrim boys  
That came ashore, you know,  
From off the good "Mayflower" ship  
That wild day long ago.

They had no roasted turkeybreast  
For dinner; not a scrap  
Of gravy, stuffing and the rest  
Saw any hungry chap.

No apple sauce, no pumpkin pies,  
No nuts and raisins plump,  
No oranges and ginger snaps,  
No taffy in a lump

I'm glad that things are different now—  
'Twould give me quite a shock  
To see our dinner table look  
As bare as Plymouth Rock.

And yet, those little "Mayflower" lads  
Were thankful to be living —  
A splendid reason after all,  
For any one's thanksgiving.

*Youth's Companion*.

## RECITATION—THE LEAVES ARE GOING (For Four Children.)

1.  
The leaves are going, going,  
The trees are getting bare,  
Our pretty summer warblers  
Are seeking warmer air.  
The katydid no longer  
Makes his complaining cry,  
And the bees their cells are seeking,  
The blossoms are so dry.

2.  
The leaves are going, going,  
The goldenrod is gray,  
And all its store of seedlets  
The winds have borne away;  
The daisies in the meadow,  
The sumacs by the way  
To white and gold or crimson  
Are changing every day.

3.  
The aster and the thistle,  
With ragged cap and gown—  
The former with no beauty,  
The latter with no down;  
Are sports of wind and weather  
Who try to hold their own,  
By standing in their places  
Without complaint or moan.

4.  
November! How she chills us,  
We dread to look outdoors,  
Her carpet is so faded,  
So gray her upper floors,  
'Tis neither fall nor winter  
No matter what folks say,  
But cold November weather,  
Scarce fit for work or play.

M. J. Meader Smith in *Child-Garden*.



# RECITATION—AUTUMN TRAGEDIES

Said Mr. Baldwin Apple  
To Mrs. Bartlett Pear,  
"You're growing very plump, madam,  
And also very fair.

"And there is Mrs. Clingstone Peach,  
So mellowed by the heat,  
Upon my word, she really looks  
Quite good enough to eat.

"And all the Misses Crabapple  
Have blushed so rosy red  
That very soon the farmer's wife  
To pluck them will be led.

"Just see the Isabella;  
They're growing so apace  
That they really are beginning  
To get purple in the face.

"Our happy time is over,  
For Mrs. Green Gage Plum  
Says she knows unto her sorrow  
Preserving time has come."

"Yes," said Mrs. Bartlett Pear,  
"Our day is almost o'er,  
And soon we shall be smothering  
In syrup by the score."

And before the month was ended  
The fruits that look so fair  
Had vanished from among the leaves  
And the trees were stripped and bare.

They were all of then in pickle,  
Or in some dreadful scrape,  
"I'm cider," sighed the apple:  
"I'm jelly," cried the grape.

They were all in jars and bottles  
Upon the shelf arrayed;  
And in their midst poor Mrs. Quince  
Was turned to marmalade.

—Philadelphia Times.

# RECITATION—THE BIRDS THAT SAY "GOOD-BY"

Across the cottonfield the notes  
Come to my alien ear,  
Well flute the little feathered throats—  
How musically clear!  
They seem to speak, the unseen birds,  
My fancy fits their cry  
With plaintive yet with hopeful words:  
"Good-by!" they call, "Good-by!"  
"Hurry back!"

Who are you, little feathered friends?  
I catch no glimpse of wings,  
Yet when the clustered pine-bough bends,  
Or wild-grape garland swings,  
Among the flowers, among the tall,  
Dead cornstalks, brown and dry,  
I hear the soft, unceasing call,  
"Good-by! Good-by! Good-by!"  
"Hurry back!"

When I have donned my pilgrim shoon  
And passed as pilgrims do,  
This golden southern afternoon  
My dreams will bring anew;  
The far-off pine woods I shall see  
Against the blue, blue sky;  
Across the cottonfield to me  
The birds will call "Good-by,"  
"Hurry back!"

—Francis Barine, in Youth's Companion.

# GAMES FOR LITTLE CHILDREN.

## CROSSING THE BROOK

Draw two lines on floor for the banks of the brook. It should be wider at one end than at the other. If there are many players, make two or more of such places. The players form in line and take a running jump across the brook. Those who step in the brook must drop out of line to dry their feet. Those who are successful in the jump continue around a course and jump again. Have them try to jump at a wider place than at first. Standing jump may be used also.

## I SAY STOOP

A leader stands before the class and says, "I say stoop," at the same time stooping and rising, as in making a deep curtsy. All the players must stoop also, but if the leader says, "I say stand," they must remain standing. When the leader sees any player stoop at the wrong time he calls that player to the front and that one becomes leader. As the players become used to it the play is carried on more rapidly.

## ANIMAL CHASE

The chaser stands near a pen. The other players stand within another pen, each being named for an animal. The chaser calls the name of an animal, as "Bear," whereupon all the bears must run across to the other pen, the chaser trying to catch them.

Any player caught before reaching the opposite pen changes places with the chaser.

## MARCHING TO JERUSALEM

Alternate rows stand. At a signal from the teacher they march around their own row of seats. When the teacher claps her hands each player sits in the nearest seat. The children may sing as they march, stopping when the teacher claps her hands. One desk in each row is then marked with chalk (a cross mark) and no one may sit in that seat. Children repeat marching, one being left out each time. Every time they sit down another desk is marked. Continue playing until there are but two players left, and these race for the remaining seat, the one gaining it winning the game.

## THE SERPENTINE MAZE

Players all in single file, teacher leading. Each player reaches R hand forward to player next in front and L hand back, grasping hands. March forward, circling to L and winding up into a spiral. When tightly wound, last player should lead; all turn about to L and wind up, circling to R. Several variations should be used later:

- (1) Same as first method without grasping hands.
- (2) When wound as far as possible, leaving enough space, teacher circles R from center of spiral and line follows, passing out in a reverse spiral; this is done first grasping hands and later without.
- (3) When leader reaches center of spiral, tight wound, she signals to players in some direction and they lift arms, forming arches under which the line may pass, teacher leading; hands are kept grasped in this case.

## FLAG RACE

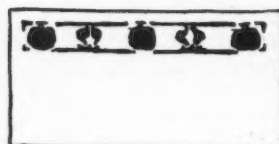
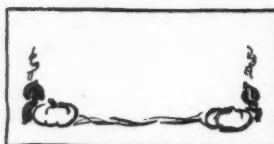
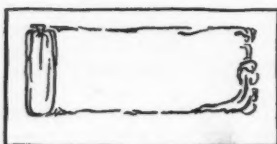
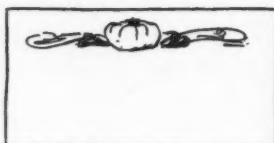
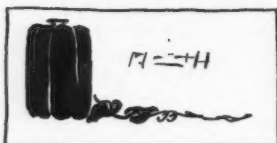
Players seated at desks. Rows need not be full but there must be same number in each row. Choose a player to stand in front of each row to hold the flag and another to stand at the rear of each row. At the signal the rear player of each row rises, runs to the front, takes the flag from the one holding it, carries it to the one standing at the rear, and takes his seat. As soon as he is seated the next player goes and takes the flag back to the player in front. This continues until all have run. Be sure that no team has an unfair advantage because of the positions taken by the flag holders.

## BALL DRILL

Players grouped by twos, or threes, and each group has a ball or a bean bag. The players of each group pass the ball among themselves in a manner stated by the teacher, but all in unison. See which groups can do it most times without dropping ball. Various styles of pass can be used and players may be placed at any suitable distance apart. Examples: Toss with right hand and catch with both; toss with left and catch with both; catch also with right or left; throw forward from overhead; tossing backward over the head; throwing backward under left arm, etc. Players will suggest other good variations. Some pupils will prefer to play this while the larger group plays some other game.

## NOVEMBER DRAWING AND HANDBOOK

*Suggestions for place-cards to be used for the Thanksgiving dinner. Any motif other than the pumpkin may be taken.*



*Ways of making a turkey become a decoration-*



## AN ANALYTICAL STUDY OF SELECTED POEMS.

## III.

## "Retirement"

By Richard Chenevix Trench.

The study by Sister Miriam, O. M.

## Retirement.

A wretched thing it were, to have our heart  
Like a thronged highway or a populous street,  
Where every idle thought has leave to meet,  
Pause, or pass on, as in an open mart;  
Or like a roadside pool, which no nice art  
Has guarded that the cattle may not beat  
And foul it with a multitude of feet,  
Till of the heavens it can give back no part,  
But keep thou thine a holy Solitude;  
For He who would walk there, would walk alone;  
He who would drink there, must be first endued  
With single right to call that stream His own.  
Keep thou thine heart close fasten'd, unrevealed,  
A fenced garden and a fountain seal'd.

Richard Chenevix Trench,  
In the "Oxford Book of Victorian Verse."

## The Study.

**Form and Content.** It is not surprising to learn that this graceful sonnet is the work of the author of "A Study of Words," for the diction is delightfully accurate and apt. Could a poet have more charmingly pleaded with us to "keep our hearts pure for our best Beloved"? This, the emotionalized theme, fittingly follows the controlling idea,—what a wretched thing it were to have our hearts like "the roadside pool fouled with a multitude of feet." In this form of the sonnet, the division is formal and logical. In the octave, the comparison of the sullied heart with the thronged highway and populous street, the resort of the idle, and with the muddy pool fouled by the cattle, naturally leads to the exhortation to keep ours unsullied. This exhortation we find fully expressed in the sestet.

**Mood.** The mood is quietly, but deeply, religious. One can scarcely read the poem without making, at least mentally, an act of contrition and a purpose of amendment. The poet might properly have likened our soiled hearts to more repulsive objects, but in that case he would have detracted from the religious mood. The long meditative pentameters give a grave general impression, while the emotion is frequently stressed by the use of trochees and spondee for iambics. The reference to God, and the scriptural phrases at the end, further heighten the religious tone.

**Tone—Color.** The meter, iambic pentameter, is varied by the substitution of trochees and spondee in lines two, four, ten and eleven. These variations give vigor and flexibility to the rhythm. Syllables are elided in lines two and eight. The octave is complete, the eighth line being end-stopped. Its rime scheme is abba abba. The sestet is imperfect in rime scheme as the last two lines of a Petrarchan sonnet should not rime on the same sound. Its rime scheme is cdcdce. The rimes are single and perfect. Neither the alliteration nor the assonance is obtrusive, but there is sufficient of both to add great charm to the verses.

**Unity.** While it is not difficult to preserve the unity in so short a lyric as the sonnet, one does not often find so perfect a oneness as is found in "Retirement." The relation between the various images is at once evident. There is a close connection between the highway, the street, and the roadside pool; a connection, by contrast, between the highway and the fenced garden; between the roadside pool and the sealed fountain. Nor is the unity marred, rather it is enhanced by a reference to Him who would walk therein and drink from the fountain.

**Structure.** It may have been the poet's sincerity which contributed most to the simplicity and perfection of the structure. Certainly the emotion is not manufactured; it is imbued with the personality animating the heart of the writer. The poem may be analyzed as follows:

1. It is a wretched thing to allow your heart to become polluted with every idle thought, for—
2. God wishes to reign therein alone, so
3. Keep it for Him—pure and undefiled—a fenced garden and a fountain sealed.

**Progression.** From an appropriate comparison of the



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heart to a "thronged highway" where every "idle word has leave to meet, pause or pass on," the poet goes on to compare the soul to a roadside pool which, left unguarded, becomes so fouled as not to be able to image back the heavens. He then advises us to keep our hearts a holy solitude, implying that, unless we do, they will become so polluted they cannot reflect the image of their Creator. This, he says, we can do by making of them, not highways or streets, but fenced gardens; not roadside pools, but sealed fountains, because God wants our hearts for himself. Yet, He does not take them unless we give them to Him. "He who would drink there must be first **endued with single right** to call, that stream **His own.**" Hence the exhortation to keep our hearts worthy of Him Whom we all wish to reign therein alone.

**Style and Diction.** It has been said that the expression is the "replica of the poet's soul." We like to think so of the expression in "Retirement." Its imagery is beautiful enough for the conception of even an Archbishop. "Fenced garden" and "fountain sealed" are familiar ideas to those versed in Scripture. A good preacher—and here the Archbishop is really a preacher-poet—following the example of "Him Who would walk the highway of our hearts alone," does well to draw his comparison from the homely things of life, as does Archbishop Trench. Highway, street, mart, pool, cattle, garden and fountain are terms known to all, but what images, exquisite in their pictorial suggestiveness, has the poet conceived from these commonplaces! The figures of speech increase the charm of the familiar words by bringing home to us vividly the lesson of the implied comparison that the roadside pool can no more reflect the heavens than our soiled hearts can image their Creator.

**Comparison.** Lionel Johnson in his beautiful "Sursum Corda" has a similar thought in a more condensed form—

Lift up your hearts! We lift  
Them up  
To God and to God's gift  
The Passion Cup.  
Lift up your hearts! Good sooth,  
We must:  
Shall they, the arks of truth,  
Lie filled with dust?

Adelaide Proctor hears echo in her soul—

"My child, give me thy Heart!  
For I have loved thee with a love  
No mortal heart can show;  
A love so deep my saints in Heaven  
Its depths can never know."

Reading Wilfred Blunt's sonnet, "How Shall I Build," one is impressed by the striking parallelism to certain expressions in "Retirement"—

How shall I build my temple to the Lord,  
Unworthy I, who am thus **foul of heart?**  
How shall I pray, whose soul is as a mart,  
For thoughts **unclean**, whose tongue is as a sword  
Even for those it loves, to wound and smart?

**Estimate:** Since Kipling, "the poet of imperialistic England, attributes her 'dominion over the palm and pine' to faith in 'the Lord God of Hosts,' we are not surprised to find a religious strain in the works of other Victorian poets, least of all in those of men whose lives are devoted to religion. No wonder then, that this lyric is resonant with a sublime faith. It is but a poetic translation of the wish nearest the heart of the Archbishop, namely, to make all hearts pure and to draw them closer to their Maker. The grace, thoughtfulness and tenderness which characterizes all his other poems are marked characteristics of this sonnet as well. These qualities, together with its strong appeal to the human heart continually craving the possession of the Infinite, assure the permanence of its place in literature. And what work deserves greater prominence than this small, but majestic cathedral built of words, wherein is preached the purification of heart and soul?

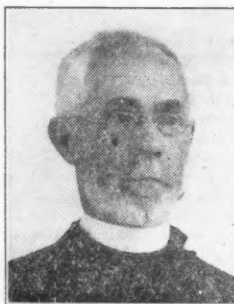
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## FRIDAY AFTERNOON STORY.

### Bungalow Bears.

By Rev. James Senior.



REV. JAMES SENIOR.

#### ONE.

Papa Bear, Mamma Bear, Baby Bear and Mr. Squirrel left the hollow tree and moved away down into the deep, deep woods.

And summer and winter,  
and day and night,  
The woods are an ever-  
new delight.

And Papa Bear built for them the prettiest little bungalow that ever was seen 'way down in the deep, deep woods; and Mr. Squirrel lived upstairs in a tree nearby.

And Papa Bear had a big bowl, and Mamma Bear had an elegant bowl (hand-painted) and Baby Bear had a pretty little bowl (decorated with flowers). And Papa Bear had a big chair, because he was a big bear; and Mamma Bear had an elegant rocking chair, in which to do her tatting and embroidery and crocheting; and Baby Bear had a pretty little chair in which to nurse Teddy-Bears (they're all out of fashion now; the man with the whiskers riding on the grand old elephant has driven them quite away!). And Papa Bear had a big bed, and Mamma Bear had a downy couch, perfectly clean, pure white and soft and smooth, a downy couch and a downy pillow, and Baby Bear had a neat little crib.

#### TWO.

Now one day Mamma Bear cooked the milk and mush and poured it out into the big bowl and into the elegant bowl and into the pretty little bowl; and it was very, very hot.

So Papa Bear, and Mamma Bear and Baby Bear went out to call upon Mr. Squirrel, who lived upstairs in the tree nearby, until the milk and mush should grow cool.

#### THREE.

Pretty Maiden, with golden hair and bright blue eyes, lived on the edge of the woods,

Light-hearted and gay,  
Blithe, the live-long day,

in a cottage clad all over with creeping vines, fragrant in the spring-time and summer-time with honeysuckle, red roses, and with other sweet, sweet flowers that in the forest love to grow.

Pretty maiden loved birds, the singing birds, and made friends of them; and loved animals and was kind to them. She would go a-gathering wild flowers and learned their names.

#### FOUR.

One day she wandered, enjoying each hour, further away from home than ever before, gathering wild flowers—

And 'tis my faith that every flower

Enjoys the air it breathes.

Be friends with the flowers.

Hungry, thirsty, weary, Pretty Maiden, lost, is bewildered, and fain would return home, but knows not which way to turn.

Looking down a flowery glade, lo! she espied the prettiest little bungalow that was ever seen, 'way down in the deep woods. She walked up to the door with a rap-a-tap-tap and nobody made reply; with a rap-a-tap-tap and nobody answers. Pretty Maiden said: "I believe the bungalow people are not far away, for as I came up to the door I saw the smoke coming out of the chimney."

So, gentle maiden, hungry, entered, and lo! upon the table are the three bowls of milk and mush! She tasted the milk and mush of the big bowl, and it was too hot; she tasted of the elegant bowl, and it was too cold; she tasted the milk and mush of the pretty little bowl and it was just right; and she ate it all up.

#### FIVE.

Then she sat down in Papa Bear's big chair and found it too hard. She sat down in Mamma Bear's elegant

(Continued on Page 279)

STUDIES IN POETRY.

By THOMAS O'HAGAN;

M. A., Ph. D., Litt. D (Laval), L. L. D. (Notre Dame),  
Member of the Authors' League of America.

The Lyric and Ballad.



Dr. Thomas O'Hagan

Lyric from the Greek *Lyricos* and the Latin *Lyricus* is a poem marked by feeling and subjectivity. As a word it is used to define both a literary quality and a poetic form. Lyric poetry is a cry of the heart. It attests the feeling of the soul. It marks the self-consciousness of a people, and in point of time, developed after both the ballad and the epic.

As a writer tells us lyric poetry has usually been strongest and best among those races, and at those times, wherein individuality has manifested itself most potently; for the lyric poet desires most of all to free his heart of his emotion.

It burst out in Greece when the monarchies were yielding to oligarchy and democracy; and it found a voice in Rome in Horace, Catullus, Tibullus and Ovid; though, among the Romans, it was to a great extent an exotic, because the individuality of the Roman was hampered by his "theory of devotion to the state."

In Italy in the middle ages it found expression through the genius of Lapo Gianni, Guido Cavalcanti, Cino da Pistoia, Dante and Petrarch. In France, Francois Villon was the first Frenchman to put himself soul and body into poetry. The earliest lyric known in Anglo Saxon is Deor's Complaint. Lyric poetry came to the Anglo Saxons as a part of their Germanic birthright. But, as far as the lyric prevailed or obtained among the Anglo Saxons, it was largely elegiac—laments real or imaginary giving expression to the gloom and resignation to fate that marked the race.

It might be well to interpolate here that the word lyric is derived from the fact that it was sung to the accompaniment of the lyre. In medieval days singers used the viol, the bagpipe and the lute. The lute was a favorite instrument in the time of Shakespeare.

Speaking of the lyric as a literary quality, the Shakespearean drama is full of lyric passages, which are frequently cut out on the plea that they delay the plot. By far the most lyrical drama of Shakespeare is "Romeo" and Juliet.

Using the word lyric in its broadest and most comprehensive sense, it would include the sonnet the ode and the elegy, but we think it better to deal here with the lyric as distinct from these three forms of verse.

"The fundamental trait of the lyric form," says John Erksine, in his interesting work on the Elizabethan lyric, "as distinguished from narrative is unity of emotion corresponding to unity of action in the drama. As in the drama the poet is concerned with the expression of human will stimulated to action by some situation of love, or ambition, or jealousy; so in the lyric he busies himself with the expression of human emotion having its origin and development in some stimulus of nature of accident or thought."

Lyrics may be classified under the following headings: Love lyrics, Patriotic lyrics, Sacred lyrics, Lyrics of Grief, Reflective lyrics, Battle lyrics, Descriptive lyrics, Humorous lyrics and Convivial lyrics.

Every lyric has a central thought—a poetic moment—an inspirational germ—and around this centers the whole poem. In the study of a lyric this should be sought out first, and the interpretation of the lyric will then become easy. A unit of emotion sweeps through and stirs the whole poem; but it is through the poetic moment the lyric virtually lives and moves and has its being.

The poetic moment or central thought may be contained in one or more lines in any part of the poem. For instance, in Tennyson's "Break, Break, Break," the poetic moment is in the lines:

O for the touch of a vanished hand  
And the sound of a voice that is still.

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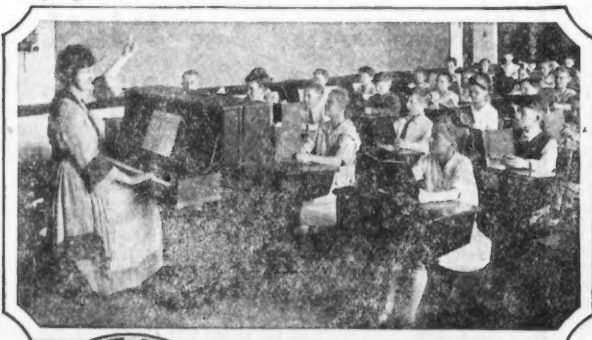
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In Wordsworth's "We Are Seven," the poetic moment, if we mistake not, is contained in the last stanza. The England of Shakespeare and the England of the succeeding century was rich in lyrics. For instance what wonderful lyrics are scattered through the plays of Shakespeare. It was the floodtide of music in England, and songs burst from the throats of the people. Following Shakespeare came Herrick, Lovelace, Suckling, Cowley and Crashaw.

But the lyric had never wider sway than in the nineteenth century, when not only individuals but nations became conscious of their individuality. Goethe and Heine, Lamartine and Hugo, Wordsworth and Keats and Moore Shelley, and Tennyson poured out their souls in lyric notes of splendor.

Scotland is truly a land of song, and of course the greatest of its lyric writers is its Ayrshire ploughman, "Bobbie Burns." But Burns is not alone. With him may be associated as Scottish writers of lyrics the names of Ramsay, Campbell, Tannahill, Hogg, William & Sharp (Fiona Macleod), Lady Nairn, David Gray and Davidson. To Irish lyrists English criticism has done a grave wrong. The Anglo Saxon has never been able to justly appraise the Celtic soul. Its witchery melody and mysticism are unknown to the sons and descendants of Hengist and Horsa. Arthur Symonds, a mediocre English poet and an unsafe critic, designates Thomas Moore as a "song book poet." Edgar Allen Poe in his splendid essay on "The Poetic Principle" holds Moore to be a supreme lyrical. If fancy and feeling constitute the main elements in a lyric, then Moore is among the world's greatest song writers. In his "Moore Centenary Ode" Dr. Oliver Wendell Holmes refers to Burns and Moore in these lines:

"How like how unlike as we new them together,  
The song of the minstrels whose record we scan;  
One fresh as the breeze blowing over the heather,  
One sweet as the breath from an odalisque's fan."

Take for instance the group of singers of the Irish Renaissance of today and see what superb lyrics you get from them. It would be hard to match in this respect the work of Yeats, Graves, Eleanor Rogers Cox, Moria O'Neill, Ethna carberry, Katherine Tynan, Hinkson, Jane Barlow, George Sigerson, Thomas McDonagh and Joseph Plunkett. Read the poems "I See His Blood Upon the Rose" and "White Dove of the Wild Dark Eyes" by that martyred patriot of "Easter Monday," Joseph Plunkett, and tell me if lyric genius does not still abide in the Celtic race.

Perhaps the fullest collection of English lyrics that has yet been issued is Palgrave's "Golden Treasury of Songs and Lyrics." Yet within its covers may be found many lyrics of a very inferior order. It bulks too much with mere English doggerel. In the eyes of Englishmen "Rule Britannia" and "Black Eyed Susan" and "Sally in Our Alley" may have sentimental value, but the lyrics as lyrics are wretched stuff.

We can see in the Palgrave collection the hand of Alfred Tennyson, who, however gifted as a poet, was narrow and insular in his literary judgments and could never do justice to the work of the Celt though he owed to a Celtic legend the building up of what he himself regarded as his greatest poem. It is worth noting that the two best lyrics of the late war—"The Spires of Oxford" and "In Flanders Fields"—are the work of Celts—Miss Lettis, a Leinster girl, and Col. McCrea.

The ballad holds kinship with the epic and preceded it. In fact, it is a species of minor epic yet with a strong lyric element. A ballad may be defined as a versified narrative, in a simple popular and often rude style, of some valorous exploit or some tragic or touching incident. The word itself is derived from the Latin *Ballare* or the Greek *Ballizein* to dance; because among primitive peoples such as the Greeks and Romans the recital of the ballad was always accompanied by a dance.

There is little doubt but that the epics and heroic poems of the higher kind, such as the *Cid* and the *Nibelungenlied*, and even Homer's *Iliad* and *Odyssey* had their beginnings in the ballad.

British ballads are comparatively of recent date, the oldest manuscript not going farther back than the first quarter of the fifteenth century. Among British ballads those composed in Scotland and in the Scottish dialect

(Continued on Page 278)

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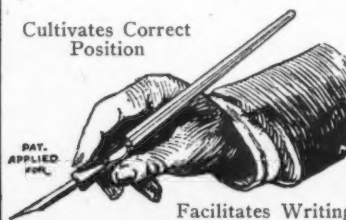
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## NEWS NOTES OF INTEREST.

In recognition of the splendid service done by the nuns in New Orleans during the cholera epidemics in 1866 and 1867, the street car companies allow all nuns to ride free on their cars. This privilege has existed for many years and continues today.

Maintaining its program of expansion, St. Louis university has added 2 branches to the curriculum of its medical school—a course in Applied Physiology and an extension course for nurses to supply training not to be acquired in hospital work.

Friends of John Donovan, Jr., a member of the freshman class of the University of Maine, are congratulating him on being awarded the grand prize, a \$1,000 scholarship, in the National essay contest conducted by the Ship-by-Truck and Good Roads Association of America. The young student will use his money to pay his expenses at college.

Appeals made to Catholics of the United States in the last six months in behalf of educational, charitable and welfare enterprises have aggregated about \$30,000,000, and indicate the spirit of progressive activity now animating the Church in this country. This total does not include sums raised or sought for the erection of new or the repair of old churches.

Edward Dubuison of St. Charles college, Grand Coteau, La., has been selected as one of the sixty-four American young men to whom Rhodes scholarships at Oxford university have been awarded. He has been elected to begin his studies at Oxford in 1921. About 400 were candidates for the appointments.

Hon. Joseph Scott, Los Angeles, Cal., Laetare medalist, speaking at Notre Dame university, recently said that the right university spirit was the power to resist the wrong and fear God.

English Catholic schools have made a remarkable showing in the recent examinations in the universities. Their successes are numerous and notable. Many of the candidates for certificates won high distinctions. Altogether the results prove that Catholic educational institutions in England are at least as thorough and modern in their methods as their contemporaries are.

The University of Louvain, in the near future, is to permit women to follow the full course of studies. This is a most notable reform, as up to the present women have not been admitted to the university.

A number of religious teachers are expected to take advantage of the opportunity soon to be open to them to achieve the higher education. It is expected also that new congregations will open more boarding schools affiliated with the university.

The drive started by the girls of Notre Dame academy, Cleveland, O., for the purpose of raising funds for children of the Orient has been brought to a more than successful conclusion. A quota of \$150 was the goal set for the campaign, but this was oversubscribed by \$50.50.

Catholics of Alsace, France, have interpreted a recent speech of President Millerand (then Premier) to the teachers of that Province and Lorraine as guaranteeing to them full liberty as to religious instruction in the public schools.

Vy. Rev. William Gier, the new Superior, General of the Society of the Divine Word, is 53 years old, was formerly professor of theology in the seminary of the Society in Vienna, and for 15 years was master of novices there. Before his election he was Prefect of studies and Provincial of the eastern provinces of Europe. He expects to visit the American province of the Society, whose headquarters are at Techny, next year.

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Sister Maria Teresa, head of the art department of the College of St. Catherine, St. Paul, Minn., has received second prize in the competition for painting at the Minnesota state fair. Fifty dollars in cash and a silver medal were awarded to her for her picture, "Portrait of Marie R."

The Diamond Jubilee of the establishment in Chicago of the Catholic Order of the Sisters of Mercy will be recognized in a series of gatherings in November.

St. John's college, Brooklyn, N. Y., has undertaken to raise a fund of \$1,000,000, half of which is to provide an endowment necessary to maintain the institution's rating as a university, and the remainder to increase accommodations for a growing enrollment.

Twelve Citizens Regional Conferences on education will be held throughout the nation, according to announcement of the U. S. Bureau of Education, beginning with a conference for the states of Illinois, Indiana, Ohio, Michigan and Wisconsin, scheduled to be held in Chicago, on November 23, and concluding with a conference for the states of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut on December 18.

Out of the eighty graduates of the Philadelphia high schools who took part in the competition for the four-year scholarships to the University of Pennsylvania, eighteen were from the Catholic schools. It is significant that though the Catholic contestants were outnumbered three to one, they carried off eight out of the twenty prizes awarded.

The 1920 population of continental United States was announced as 105,683,108 by the census bureau today. This is an increase of 13,710,842, or 14.9 per cent, since 1910.

Approximately 12,250,000 people are living in the country's outlying possessions. This would bring the population of the whole United States up to about 118,000,000.

Reports to the Catholic Board for Mission Work among the Colored People disclose that, after many years of effort, the negroes of the South are showing eagerness for conversion to the Catholic faith and for education in Catholic schools.

An Associated Press cable dispatch purporting to come from Berlin, Germany, stated that Catholic newspapers are watching with growing concern a movement to introduce a new system of religious instruction in German schools. Heretofore such instruction has been based on the Old and New Testaments.

The College of St. Elizabeth, Convent Station, N. J., is the oldest degree-giving Catholic college for women in the United States and the oldest degree-giving college for women in New Jersey. A committee is now organizing a campaign to raise by voluntary subscriptions \$350,000 to build and equip the proposed residence hall.

The total loss in actual and potential life through the great war is 35,320,000, according to an announcement by the American Red Cross. The figures show: Killed in war, 9,819,000; deaths from blockades and war epidemics, 5,301,000; fall in birth rate, 20,200,000.

Mount St. Mary's College and Seminary at Emmitsburg, Md., has been compelled to curtail its work because of inadequate funds. The college is one of the most noted of Catholic educational institutions in the country.

Marquette University, Milwaukee, Wis., is to have a new science and engineering building, to be erected at a cost of \$600,000.

## STUDIES IN POETRY.

(Continued from Page 276)

are by far the best.

In Percy's *Reliques*, published in 1765, we have gathered together nearly all the ancient English ballads, such as Sir Patrick Spens, the Agincourt Ballads, the Nutt-Browne Mayd and Chevy Chase. It was of the latter that Ben Jonson said he would rather have been the author than of all his own works.

When Percy's *Reliques of Ancient English Poetry* was published in 1765 its influence was greatly felt in England and Germany, and helped not a little to bring about the romantic movement in poetry. It also led later to the imitative ballad literature of such writers as Burger and Herder in Germany and Tennyson and Rossetti in England. The first of this influence is seen in such ballads as Burger's "Lenore," Tennyson's "Revenge" and Rossetti's "Kings Tragedy."

Among the Latin nations the ballad did not get so strong a hold or vogue as among the Anglo Saxon and Celts. Spain unquestionably possesses among the Latin nations the richest ballad poetry.

Two of the best Scottish balladists of modern times have been Aytoun and Buchanan. Such poems as "The Execution of Montrose" and "The Wedding of Shane McLean" have the true ballad movement. Macaulay should also find a place among balladists of recent times.

When we turn to Ireland we find quite a wealth of ballad literature. The mingling of the narrative dramatic and lyric in the ballad appeals strongly to the genius of the Celt. Among some of the best known Irish ballads are: The Battle of Fontenoy by Davis; Shamus O'Brien by LeFanu; The Battle of Benburb by Roger Casement; The Muster of the North by Sir Gavan, uffy and Cremona by Sir A. Conan Doyle. Suggested Readings: Palgrave's *Golden Treasury of Song*; The Elizabethan Lyric by John Erskine; The Typical Forms of English Literature by Alfred H. Upham; Lyric Poetry by Ernest Rhys; The English Lyric by Felix E. Schelling; A Victorian Anthology by E. C. Stedman; Gummere's *Poetics*; L'Evolution de la poesie lyrique en France by F. Brunetiere; Francois Villon by Gaston Paris; Modern Anglo Irish verse by Padric Gregory; Article on Ballad Poetry in *Universal Cyclopaedia* by F. J. Child; Percy's *Reliques of Ancient English Poetry*; *Scottish Border Minstrelsy* by Sir W. Scott; *Scottish Song: Its Wealth, Wisdom and Social Significance* by John Stuart Blackie. The introduction in this latter book is very fine; The Book of Scottish Poetry, by Sir George Douglas, and Historical Ballad Poetry of Ireland by M. J. Brown.

## STEVENSON ON THE ART OF WRITING.

(Continued from Page 252)

he writes to James M. Barrie, "and indeed until I was nearly a man, I consistently read Covenanting books. Now that I am a grey-beard—or would be, if I could raise a beard—I have returned, and for weeks back have read little else. . . . I have been accustomed to hear refined and intelligent critics—those who know so much better what we are than we do ourselves, those who tell us it is time to stop working in l and to work it b. c.—trace down my literary descent from all sorts of people, including Addison, of whom I could never read a word. Well, laigh i' your lug, sir—the clue was found. My style is from the Covenanting writers." (Page 378.)

## An Essential for Well-Being.

The nervous energy requires a natural outlet. Inactivity begets restlessness, unhappiness, and mental and physical conditions which are unprofitable and undesirable. For supplying this natural outlet some kind of work is necessary. Even the semi-invalid is better off with something to occupy his mind. The neurotic is less nervous with something to do, and hard work is sometimes a good antidote for the pernicious habit of worrying. The periodicity of the daily task is also helpful, since it regulates the life and forces upon the individual regular habits of eating, sleeping, and recreating.

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FRIDAY AFTERNOON STORY.

(Continued from Page 274)

rocking chair, but, leaning back, she was so heavy she almost tilted it over. Then she tried Baby Bear's little chair, and found it just right; but when she had settled herself nicely into it to enjoy a good rest, lo! it went crack! smash! and little chair fell all to pieces!

Pretty Maiden, looking around, saw the door leading into the bedroom; she entered, and lo! the three beds.

She thought she would rest upon the big bed of Papa Bear, but she found that the head was too high for her. She tried the elegant downy couch of Mamma Bear, so perfectly clean, pure white and soft and smooth, and she went down, she was so heavy, down and down and down—away down! That wouldn't do, so she tried the cunning little crib of Baby Bear, and, sure enough, she fitted in snug and sweet, and went right away off to sleep.

Fresh woodland air and fragrance of flowers made sleep sweet. The beautiful maiden is found in the arms of gentle slumber.

Sleep, my little one;  
Sleep, my pretty one;  
Sleep.

SIX.

Papa Bear, Mamma Bear, Baby Bear return from their visit to Mr. Squirrel, their appetites keen and sharp.

So soon as they entered the bungalow they saw that the chairs and bowls had been disturbed. Pretty Maiden had left the spoon of Papa Bear standing up in his mush. In great gruff voice Papa Bear said:

"Somebody's been at my mush!"

Mamma Bear's spoon, too, is standing upright in the elegant bowl and Mamma Bear cries out:

"Somebody's been at my mush!"

And Baby Bear looks at pretty little bowl and says: "Somebody's been tasting my mush, and eaten it all up!"

And the Bears looked around, perplexed, that someone had been in their home.

And Pretty Maiden had left the cushion all tumbled about in Papa Bear's big chair.

"Somebody's been in my chair!" exclaims Papa Bear.

Looking at elegant rocking chair, Mamma Bear saw that it, too, had been disturbed, and cried out:

"Somebody's been in my chair!"

Then it was Baby Bear's turn to exclaim:

"Somebody's been in my chair, and broken it all to pieces!"

SEVEN.

Sometimes you all leave your house, and go down town, leaving the house all to its lonesome! How lonely a house must feel to be left all by itself! Why anything might yet in! A burglar, a black dwarf, an imp, a ghost!

And you return to your house, and when you reach the door, and it's all dark, all at once you are possessed of a sudden fear that something may be in the house and you are afraid to enter!

And Papa Bear, Mamma Bear, Baby Bear had this great fright that some dreadful thing was in their bed-room, and feared to approach the door. Fear's a dread thing, and makes us all shiver.

But Papa Bear's a big bear and a big bear mustn't be afraid, so he gently opened the door of the bed-room and peeped in. All looked well until he saw that the pillow of his bed was out of place, and he growled:

"Somebody's been on my bed!"

Then Mamma Bear looked at her downy couch, and, lifting up her great paws, she exclaimed:

"Somebody's been on my downy couch and made a deep, deep hole!"

Then it was Baby Bear's turn, and, looking into her cunning little crib, she shrieked:

"Somebody's been in my little crib, and somebody's there yet!"

Pretty Maiden sleeping, sleeping, enfolded in sweet sleep.

EIGHT.

Suppose, upon a dim morning, while only a little light has come, you should awaken, rub your eyes and look

around and see three strange looking forms standing around, you can't make out what they are, would not you be afraid of the strange figures?

Just like that it was with Pretty Maiden! She opened her eyes and all at once she saw standing around her Papa Bear, Mamma Bear, Baby Bear!

She was surely scared! Up she jumped and made one spring and she sprung right out of the window and never once looking back, ran right away home and never went back to the deep woods any more.

National Catholic Welfare Council Meeting.

At the recent annual conference of the Hierarchy of the United States held at Washington, D. C., the episcopal chairmen of the different departments, five in number, reported not only an organization, but a creditable amount of work accomplished. The programs for another year's work were approved.

Plans of Educational Department.

One of the most important aims of the Educational Department, according to its Chairman, Archbishop Dowling, is the enlightenment of the public, Catholic and non-Catholic, upon the aims and nature of Catholic education. The department will urge the formation in each state of a Catholic association to cooperate with the national bureau and with the Catholic Educational Association in the discussion and solution of educational problems. Archbishop Dowling's department will gather complete data regarding proposed federal and state legislation affecting education and will furnish information concerning said legislation to bishops, school superintendents, teachers and the public generally.

The bureau now has in preparation:

A directory of Catholic education, to be published annually and to give full information regarding our schools.

A bibliography of works on education by Catholic authors.

A survey of rural educational conditions.

A survey of Catholic educational work among the negroes.

A list of Catholic students in non-Catholic colleges and universities.

The following were the chief recommendations made to the Hierarchy for the work of the Department of Education during the coming year:

First: That a general survey be made of the present condition of Catholic schools.

Second: That measures be taken for the more thorough preparation of teachers in all Catholic institutions, so that there may be an efficient body to carry out the directions of the Hierarchy. Courses of education in seminaries and community training schools, and normal training of teachers for elementary schools are especially desirable measures.

Third: That laymen be encouraged to take a larger share in Catholic educational work, especially as teachers.

Fourth: That measures be taken to solve the problems of rural and negro education.

Fifth: That in defining the Catholic attitude towards measures for State and Federal control, Catholics should give the minimum of complaint and of opposition to such movements. They should discriminate between the things they can accept and those which they cannot accept—and then confine their opposition to the latter.

Sixth: That a part of the work of the Bureau of Education be to outline a policy on the position of the Church in educational matters with a view to meeting situations like those which have arisen in Michigan and Nebraska and in the Smith-Towner bill, as well as in other forms of opposition to Catholic educational interests, and to carry on a propaganda by means of pamphlets and lectures to further these same ends.

These recommendations led to another of a most important nature, namely, that after a very general exchange of views among the bishops and educators there should be established what might be called a Standard Apologetic for Catholic educational work which would stress those things that, in the considered judgment of the Hierarchy, are the best line of defense for Catholic schools in this country today. If the Bureau shall be authorized to undertake this work it should prepare a "literature" of pamphlets and publicity besides speakers who would be at the service of any section of the country in which the school question became a political issue, or in which hostile legislation was attempted.

Many Complimentary Letters Highly Prized.

It is with much appreciation that The Journal constantly receives letters of commendation from its readers.



## The Catholic School Journal

National School Week, Dec. 5-11.

"School Week" will be observed throughout the nation the week of December 5-11, as the Commissioner of Education is designating the first full week in December as "School Week," and is requesting the governors and the chief school officers of the several States and Territories to take such action as may be necessary to cause the people to use this week in such way as will most effectively disseminate among the people accurate information in regard to the conditions and needs of the schools, enhance appreciation of the value of education, and create such interest as will result in better opportunities for education, and larger appropriations for schools of all kinds and grades.

Universities, colleges, and normal schools will be requested to devote the convocation hours of the week to a discussion of education in general, and of their own particular needs, and it is further suggested that all elementary and high school teachers should devote one period each day of "School Week, to this subject, telling the children about education in their local communities, and in State and Nation, how the schools are supported and how much money is spent for them, their economic, social and civic value, and that during this week the themes of essays and compositions in elementary and high schools relate to education.

### MICHIGAN CHURCH SCHOOLS SAFE.

The proposed constitutional amendment which would virtually abolish parochial schools in Michigan met with a crushing defeat by a vote of nearly 2 to 1. "We are very grateful for the overwhelming defeat of the anti-parochial amendment," said the Rt. Rev. John Gallagher, bishop of Detroit. Bishop Gallagher referred to the proposal as evidence of the basest kind of despotism. He asserted that to defeat it between \$300,000 and \$500,000 had been spent.

### PUBLIC SCHOOLS AND HOLY DAYS.

Catholic teachers in the New York public schools will not be excused, with pay, to attend religious services on All Saints Day or the Feast of the Immaculate Conception, according to a decision of the Board of Education last week. Recently the board took action whereby Jewish teachers were permitted to absent themselves from their classes, with pay, on the Feast of the Atonement and on Jewish New Year. A resolution that similar privileges be accorded Catholic teachers on their holy days was introduced by Arthur S. Somers, chiefly as a protest against the action of the board in regard to the Jewish teachers. President Prall declared his regrets that the board had taken the action it did on the Jewish holiday question. There was no general agitation on the part of Catholic teachers for a holiday on the feast designated.

### Maine College Chartered by State.

St. Joseph's College for Women, Portland, Maine, opened several departments of study in September, that were not previously included in its study schedules. This college has been an organized School of Education since 1915.

The work of training teachers is recognized by the State Educational department and Teachers' Certificates are granted for the courses.

The college is chartered by the State Legislature, with right to confer degrees. Forty-seven Sisters received degrees in September and all the teaching members of the community hold Teachers' Certificates, Elementary or Secondary. The college and the Academic Preparatory School are under State Supervision and receive State aid for the various courses pursued.

### DEFECTIVE CHILDREN.

The National Physical Education Service in its annual report states that fifty per cent of the 25,000,000 boys and girls of school age in this country have physical defects and ailments which impair their normal development. It is the duty of parents and teachers to correct these defects as far as possible and thus give these children a better chance in the battle of life.

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## TEACHERS' CONFERENCE HOUR

Topics of Interest and Importance

**Problem Idea** "Bound Italy. Describe its surface. in **Geography** Describe the coast line. Name the kind of climate has this country? Describe the people. Give a list of the occupations. Name the capital and the leading cities. What does each city export?"

It is good to know that geography lessons like the one sketched in this article are becoming scarce. Thinking teachers will not conduct lessons of this kind. Boards of Education and Superintendents are not requiring teachers to follow courses of study that are deadening in their effects and absolutely devoid of the suggestion that the teacher make use of the rich store of ideas that may be housed in her mind.

According to the Problem Idea, nearly every new assignment should contain some large problem, the settling of which calls for enough related facts concerning the topic at hand to give the pupil sufficient usable knowledge concerning it. The problem should have its origin in the child's own neighborhood if possible, and reach out in its solution to the place about which knowledge is being sought.

**Develop Creative Power** The great central aim of all child training should be to preserve and develop the child's creative self-activity; to give him greater wisdom and clearer vision and more perfect skill; but always with a definite consciousness of the supreme value of his self-hood, so that when at maturity he possesses wisdom and insight and skill, the dominant elements of his character, may still be achieving, achieving his own plans and achieving in cooperation with his fellow men. Creative power is the central power of every child, and its development should be the supreme purpose of all training. Culture is good, achieving tendency and achieving power are infinitely better.

**Examinations** Children of all stages above the lowest grades need to be "examined" in the sense of being required now and then to organize what they have learned, and to test what they know and can do.

The time to organize review and fix a section of study is at its completion, and not when the calendar happens to show a certain date. True a latter examination may again give occasion to review and re-fix important material examined upon when the topic is completed, but the stated examination date more often hinders than helps in arranging the best time schedule. In most subjects the examinations should probably come every four to eight weeks, depending on the completion of sections of the work.

The custom obtaining in many schools of allowing those who reach a certain high daily average to be excused from examination has much to condemn it. It classifies the examination as a penalty, whereas it ought to be looked upon as a legitimate and necessary part of the school work. Many children who do not thoroughly understand or easily retain what they learn, may secure high daily marks and so escape the examination. But children of this type are the very ones who most need the review and reorganization of material which comes from being examined. They should not be deprived of the best part of the work to be done upon their subjects.

Examination papers should be carefully graded and the papers returned. The curiosity to know one's grade is natural and this curiosity should be utilized. The examination should then supply the basis for a recitation and every question be fully discussed, its answers reviewed and errors and misunderstandings removed. Not to do this is to lose one of the best effects of the examination.

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## CATECHISM—TEACHING.

Rev. M. V. Kelly, C.S.B.

### XIII.

An analysis of the New English Instruction.

A Supervisor of Schools in an English diocese has drafted a schedule of religious instruction which is the subject of considerable comment. In brief, it is as follows: "Children are taken in three stages.

1. Children aged 5 to 8 roughly.
2. Children aged 8 to 12 roughly.
3. Twelve and onwards.

Each stage to be complete in its own way, the Catechism confined to the second stage, and in all stages a much greater variety both of matter and method than is commonly found at present."

I. It is difficult to see under what circumstances exclusion of a text book would be an advantage, even in the case of children under eight years. Under certain circumstances the proposal seems almost impractical. The author of the scheme evidently confounds the use of a text book with the rote memorization of its answers. That children in elementary stages should not be required to memorize the words of the Catechism is a contention with which any one can readily sympathize; that Catechisms for beginners cannot be drawn up—or have not been drawn up—in a form to support this contention not all are prepared to concede. I am not familiar with any first communion Catechisms which may have appeared in England since the decree of Pius X in 1910, but here in America, at least two have been prepared for children at that stage which aim at discouraging everything in the way of verbal memorization. Before deciding on the final abolition of text books for young children our friend in England is invited to examine "How to Teach Our Little Ones" (John H. McGough & Son, Grand Rapids) and "A First Communicant's Catechism" (John P. Daleiden Co., Chicago).

Our Holy Father imposed the obligation of preparing children for first communion primarily on parents. Many of them already are doing the work particularly well. But it would be hard to imagine a class of parents not likely to receive very material assistance from a suitable text book.

Again, the author urges that the work at this stage should be "Not one year's course taught over and over again till the elder children are weary, but carefully graded term by term." Shall we easily find teachers capable of developing this work for at least three years with due gradation if left largely to their own resources? What might be possible to certain religious teachers is no provision for the multitude of children in the hands of lay teachers, or perhaps deprived entirely of the opportunity of attending a Catholic school.

To these words of criticism I should like to add one of commendation by inviting the attention of pastors and parochial school principals to one remark of the author. "They are children in the fullest sense of the word, and no harm will be done by sometimes marching them to confession *en bloc*, which would be so fatal a year or two later." The practice among us of expecting the sisters in charge to conduct children of all ages to confession on the Eve of the First Friday, parents excluded from all interest in the proceeding, not even the older ones encouraged to act on their own initiative but treated as parts of a machine, has become so general, we almost seem to be holding it up both for approbation and imitation.

II. The aim of the second stage is described as "A complete survey of Christian doctrine, this time with the whole catechism for a text book. "It is very important that what is called the *synthetic method* should be followed with the Catechism, i. e., the answers should first be built up on the children's own words, then translated into the phrases of the Catechism and only then committed to memory." It is refreshing to hear this vigorous protest against the time-honored abuse of pretending to teach religion by merely requiring children to memorize the Catechism, often without realizing the force or meaning of its words. That it is the *idea*, the religious truth which is essential—not a form of words in which some author has expressed it—is, to say the least, a platitude. Yet here we are, in the twentieth century, to a great extent ignoring this great fundamental principle in practice. The



Inspector of Schools in the Diocese of Portsmouth, Rt. Rev. Mgr. Watson, makes this apt remark on the practice of learning by heart: "I do not think that memory work is either welcome or appropriate to children of any age in the matter of religious knowledge. Or if it be welcome, it is not wholesome or appropriate in the assimilation of spiritual food. It savors too much to my mind—to pursue the metaphor—of bolting one's meals, which is a loading of the stomach with an indigestible mass out of which very little is retained to build up the system. The cramming of hard theological terms by memory work into the minds of children is ever more criminal than the feeding of a young baby with meat and potatoes. As soon as a child begins to acquire the use of reason it starts on the life long work of saving its soul, but that responsibility only develops *pari passe* with the growth of its intelligence, and one might just as well expect to make a baby into a full grown adult by feeding it on beef steaks as insist upon our youngsters becoming theologians while at school."

III. The author's suggestions in reference to the third stage,—corresponding in the main to the high school years,—are certainly a contribution to this question. Generally there has been something desultory in the attempts made to solve it. His first proposal "That the Catechism be discarded entirely, or used only as a familiar authority to appeal to, as one uses it in sermons," is to be commended. Children eventually find this going over the same ground year after year extremely nauseating. Thoroughness ought to be acquired in five or six classes weekly for almost as many years. The suggestion that children from 12 to 16 receive fuller training in the practice of their religious duties is also well worthy our consideration. On the whole, we have to a great extent overlooked this. Father Faber says that the sanctification of the student is the first purpose of dogmatic theology and controversy perhaps not even the thirty-first. A great deal of what we hear in advanced classes for religious instruction gives the impression that we are engaged chiefly in preparing children to meet objections of non-Catholics. Any efforts we make to enable them to assist with greater devotion at Holy Mass, outlining different methods of engaging their attention there, having them realize the significance of its ceremonies, etc., cannot be without very precious results. Again, young people make very short thanksgivings after Holy Communion, mostly because we have done nothing to help them to make longer ones. They rarely or never of their own accord make a visit of fifteen minutes to the Blessed Sacrament, because they have never been taught how to occupy themselves there during that length of time. They know little of books of devotion except their prayer book received as a first communion gift. If they do not read lives of saints and other religious stories suited to their age, the fault is entirely ours. I would go further and claim that if they are not intensely interested in such works it is also because we have not done our part. Those religious instructors who have not made the experiment are alone not sanguine in this matter. Nor should we despair of having children at this age do something in the way of mental prayer. His religious training is far from adequate who has not acquired some capacity for reflecting on sacred truths, and at times so occupying himself during religious exercises.

The proposal that "the great Catholic principles of social justice should be laid down, with such reference, or absence of reference, to current controversies as might be deemed advisable," is highly opportune. There is much to be done here. A Catechism enunciating the principles of distributive justice, applicable to present day commercial condition and practices, is really in demand. We have reason to fear that many Catholic young people who would be horrified at the possibility of violating any of the Church's precepts, when launched in a business career and brought face to face with dealings altogether questionable, satisfy their conscience by the reflection "every one does it," or perhaps accept methods in vogue without even a scruple occurring to them. All this is simply so much evidence of lack of proper instruction.

I am drawing attention to only a few salient features in the programme outlined. During the period of a four years high school course, it contemplates providing instruction in certain periods of Church History, in Sacred

Liturgy—the Church's year—on ecclesiastical music, elementary apologetics, adding "one would like also to introduce those older children into several theological and quasi-theological regions, some of which the laity are seldom invited to tread. One would like to give them, for instance, as vivid and real an idea as possible of God's nature and attributes, because a man who has once got hold of the true idea of God can never be an atheist and not easily a free-thinker."

As much as this can reasonably be expected of boys and girls favored with a complete high school course under Catholic auspices. The possibilities in this matter offering themselves to teachers in Catholic high schools, colleges and academies are—we say it without any undue desire to find fault—perhaps not fully appreciated nor taken advantage of.

#### Pacific Coast College Year Book Excellent.

The Dominican College Year Book, 1919-1920, maintains the traditions established by former issues. This is to say that in its literary contents as well as in every detail of mechanical execution it is marked by artistic taste and dignity, constituting a memento of the well-known educational institution at San Rafael, California, which its alumnae may well preserve with pride and pleasure. It is appropriately dedicated to Mother M. Louis, O. S. D., the Reverend Mother Provincial, whose golden jubilee was celebrated March 29th, 1920. The literary contents, varied in style and character, are interesting for the manner of their treatment as well as for their subjects. Among the topics discussed are "Great Epochs in Dominican Education," "Three Twentieth Century Child Prodigies," "Cardinal Mercier," "Theodore Roosevelt," "The Dominican in Art," "Ruined Sanctuaries," "A Visit to Switzerland," "Mission San Rafael," etc. As is proper, there is much relating especially to the college and its alumnae. Numerous well executed illustrations enhance the attractiveness of the beautiful book.

#### 75th Anniversary of Chicago Diocese.

The object of this substantial volume is to commemorate the seventy-fifth anniversary of the erection of the Chicago Diocese, and to present in permanent form the story of the founding and growth of the Catholic Church in the region which it includes. This object has been admirably attained, and the book will have a place on the shelves of general libraries. It is no mere chronicle of the routine of diocesan work, but a history. Before the machinery for extended local administration was set in motion in the territory tributary to Chicago, the true gospel had been preached on Illinois soil for 170 years, and no fewer than eleven able prelates had exercised jurisdiction. Father James Marquette, S. J., apostle and missionary, who with Louis Joliet explored the region in 1673, was the founder of the Catholic Church in Illinois, but it was long after that date when population began to concentrate in the neighborhood of the present metropolis. In 1818, when Illinois was admitted to the union, there were fewer than 1,000 souls in all the country north of Springfield. When the first Catholic church was established in Chicago in 1833 the place was a village with fewer than 200 inhabitants. In 1843, however, when Chicago was selected as the seat of a see, it had begun to give intimations of its future greatness. As population increased, the territory of the original diocese was reduced, till now it includes only the counties of Cook, Lake, DuPage, Kankakee, Will and Grundy. By the census of 1909 it appears that these contain a Catholic population of 1,150,000, with 936 priests—607 diocesan and 329 representing religious orders. There are 223 city churches and 110 churches outside the city with resident priests. The parochial schools number 202 in the city and 79 outside, with a total of 124,000 pupils. There are 11 academies for boys and 25 for girls, as well as 22 high schools. The book is copiously illustrated with half-tone portraits of ecclesiastics and views of churches, schools and various institutional buildings. It is a monumental work, worthy of Chicago's Diamond Jubilee.

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## HUMOR OF THE SCHOOL ROOM.

## A Brilliant Exam.

He had studied by himself, and he came up for examination to college with inadequate preparation. He approached ancient history with fear and doubt, for he had had little time to stuff himself with the history of the Caesars. The paper contained a question at which the young man looked with dismay.

"What can you say about Caligula?"

He did not remember that Caligula was the worst of a long line of mad and bad Roman Emperors. But a witless inspiration came to him, of the sort that often saves the young and the ignorant. He wrote:

"The less said about Caligula the better."

He passed.

## Not Smart Enough.

The late Archbishop Quigley of Chicago used to tell a story on himself with great gusto. When he was Bishop of Buffalo he had the custom of examining every confirmation class before administering the sacrament. One day he asked the question: "What is the Pope?" and got many satisfactory answers. He followed this up with: "Who can be elected Pope?" One boy answered: "Any Cardinal." The Archbishop wanted to make it clear that any Catholic priest could be elected, so he asked: "Could I be elected Pope?" The same boy eagerly said: "No Bishop." "Why not?" There was a moment of hesitancy, but the boy came back: "Because, Bishop, you're not smart enough."

## Can You Beat It?

An inspector was examining a school in a country district some distance from a railway station. He was afraid of losing his train, so, hurrying with his work, he tried to do two things at once. Standing in the doorway he gave out dictation to Standard II, in the main room, and at the same time dictated a sum to Standard V, in the classroom, jacking out a few words alternately. The sum was: "If a couple of fat ducks cost \$4.50, how many can be got for \$21.35?" The dictation for Standard II began: "Now, as a lion prowling about in search," etc. Of course the poor children heard both and got a bit mixed. One little girl's dictation began: "Now a couple of ducks prowling about in search of a lion who had lost \$4.50," while a Standard V lad was scratching his head over the following sum: "If seventy-two couples of fat lions cost \$4.50, how much prowling could be got for \$21.35."

## Habit by Elimination.

A schoolmaster once said to his pupils: "To the boy who will make the best piece of composition in five minutes on 'How to Overcome Habit' I shall give a prize." When the five minutes had expired a lad of nine years stood up and said: "Well, sir habit is hard to overcome. If you take off the first letter it does not change 'abit,' if you take off another letter you still have a 'bit' left. If you take off another, the whole of it remains. If you take off another it is not totally used up, all of which goes to show that if you want to get rid of habit you must throw it off altogether." Result; he won it.

## Practical Politician.

Upton Sinclair told this story about a school address he once made: "It was a school of little boys, and I opened my address by laying a coin upon the table. 'I am going to talk about socialism,' I said, 'and when I finish, the boy who gives me the best reason for turning socialist will get the money.' The boys were all converted. I began to question them. 'You are a socialist,' I said to the first. 'Yes, sir,' he replied. 'And why are you a socialist?' I asked. He pointed to the coin. 'Because I need the money,' he said."

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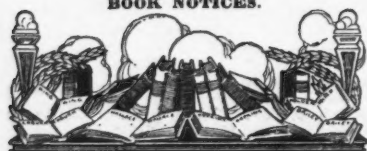
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## BOOK NOTICES.



**The Corona Readers.** Second Reader, by Maurice Francis Egan, Brother Leo, F. S. C., and James H. Fassett. Cloth, 224 pages; illustrated. Price, 64 cents net. Ginn and Company, New York.

Arouse the interest of a child in the purpose of the instruction you desire to impart, and you will enlist his co-operation. Everyone who has had experience in teaching is familiar with this fundamental truth. Its practical value lies in its application. In the Corona Readers the principle is tactfully applied. To children in the second grade, imaginative literature in the form of fairy tales, myths, legends and folk lore, makes a strong appeal. Of such material the book under review provides an unusual amount, together with more serious selections in verse and prose addressed to the child's religious and emotional nature. The book is commendable for its good taste, sound morality and unerring sympathy with childhood, as well as its up-to-dateness from the standpoint of pedagogy.

**The Gifts We Bring.** A Christmas Pageant for Boys and Girls or Grown-ups. By Nina B. Lamkin, Director of Normal Course in Physical Education at Northwestern University School in Oratory and Physical Education, Evanston, Ill. Stiff board cover; 37 pages; illustrated. Price, ..... T. S. Denison & Company, Chicago.

The author of this effective exhibition piece has had much experience in the conduct of pageants, and the success which "The Gifts We Bring" has achieved when produced by children of six to fifteen and by high school attendants, as well as by university students, attests its merit. In community Christmas celebrations it would be found available, and is likely to be welcomed by directors of those undertakings. One practical merit of the book is the explicit directions it gives for costumes and the "stage business" of the participants.

**St. Michael's Almanac, 1921.** Published for the Benefit of the Mission Houses and Foreign Missions of the Society of the Divine Word. Volume XXIII. Paper covers, 105 pages. Illustrated. Price, 35 cents net. Mission Press, Techny, Ill.

The miscellaneous reading matter contained in this interesting annual covers a wide range of subjects, and is informing and attractive.

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**Pitman's Shorthand. Rapid Course.**

By Isaac Pitman. Third edition, revised. Cloth, 202 pages. Price, \$1.60 net. Isaac Pitman & Sons, New York.

This is a series of twenty simple lessons, with reading and writing exercises designed to assist the learner in the speedy acquisition of the system. It is a standard work whose worth has been approved by the test of time. Not the least of the merits of this edition is its compactness. The volume may be slipped into the student's pocket for consultation at odd moments, if he so desires.

**Autobiography and Essays.** By Thomas Henry Huxley. Edited by Brander Matthews, Columbia University. Cloth, 276 pages. Price, 67 cents net. The Gregg Publishing Company, New York.

This little volume of the Living Literature Series, of which Richard Burton, Ph.D., is editor-in-chief, will be welcomed by lovers of the literature of modern science as shedding light upon the life and the methods of one of its foremost exponents. The essays, none of which is long, are on a variety of topics and each is a masterpiece of its kind. Teachers who have not read Huxley will find this a thought-provoking and useful book.

**Catholic Bible Stories,** from the Old and New Testaments. By Josephine Van Dyke Brownson, author of "To the Heart of the Child." Cloth, 232 pages, illustrated. Price, \$1.25 net. Extension Press, Chicago.

Thirty-two Scripture narratives are related in this little volume. The language is so simple that children will understand every word, yet so skillful is the style that grown people as well can read it with delight. Each narrative is related with attention to all the essential details, and there is no lack of dramatic force or of picturesque setting. The illustrations are full page half-tone plates from originals by famous artists, adding to the educational value of a good book.

**Manna of the Soul.** A little book of prayer for men and women. Compiled by F. X. Lasance, author of "My Prayer Book," etc. With the Epistles and Gospels. Thin paper edition, 359 pages. Prices, according to binding, from \$1.25 upward. Benziger Brothers, New York.

This new and fine prayer book, compiled by a favorite devotional author, is here issued in a beautiful and convenient edition, and is sure to be bought extensively as a Xmas gift.

**Strange Case of Dr. Jekyll and Mr. Hyde.** By Robert Louis Stevenson. Edited by Richard Burton, professor of English literature in the University of Minnesota. Cloth, 113 pages. Price, 60 cents net. The Gregg Publishing Company, New York.

This volume of the Living Literature Series is a well-made little book, with an interesting preface, a brief biography of Stevenson, and a good critical notice. The illustrations are portraits of Stevenson.

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**McEwan's Easy Shorthand.** The Wonder Manual. By Oliver McEwan, reviser of Pitman's Shorthand Dictionary, etc. Cloth, 80 pages. Price, \$1. McEwan Shorthand Corporation, Chicago.

This is a practical treatise for students, journalists and busy people in general who have occasion to take notes. The McEwan system is remarkable for legibility as well as for the rapidity with which it may be mastered. Its brevity is an additional merit of no small importance.

**Nonsense Rhymes and Animal Stories,** for Language Teaching in the Primary Grades. By Alhambra G. Deming, principal of Washington School, Winona, Minn. Cloth, illustrated, 62 pages. Price, 50 cents net. Beckley-Cardy Company, Chicago.

Intended for use in the first four grades, this will be found attractive in text as well as in illustrations. Some of the pictures are in two colors.

**The Like-to-Do Stories.** By Laura Rountree Smith. Illustrated by L. Kate Deal. Cloth, 136 pages. Price, 55 cents. Beckley-Cardy Company, Chicago.

People who think fairy stories bad for children will not care for this book, but children will like it, and people who regard fairy stories a splendid instrument for awakening juvenile interest will give it a hearty welcome. The criticism of some fairy stories, that they run counter to one or another of the ten commandments, does not apply to these.

**What Bird Is That?** A pocket museum of the land birds of the eastern United States, arranged according to season. By Frank M. Chapman, curator of birds in the American Museum of Natural History and editor of "Bird-Lore." With 301 birds in color. By Edmund J. Sawyer. Cloth, 144 pages. Price, \$1.25 net. D. Appleton and Company, New York.

In this book the author has undertaken to supply a colored picture, drawn to scale, accompanied with a description of every land bird to be found in the region east of the Rocky mountains. The text gives a succinct account not only of each bird, with its markings, its range and the character of the localities in which it can be found, as well as the season in which it appears, but also a description of its song, its eggs, and its nest. The pictures are small, but distinct. All this information is packed into a compact volume, which may be slipped into a lady's handbag or the pocket of a gentleman's coat and carried afield with ease. It will enable anybody who can see to identify every bird in the large area indicated and secure a very good notion of its habits. But for comparatively recent improvements in the arts of photo engraving and color printing such a book could not have been made for many times the price at which this many times the price at which it is offered to the public.

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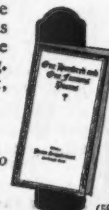
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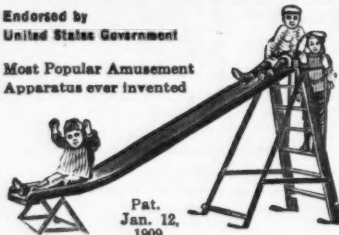
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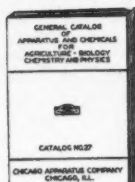
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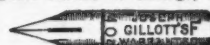
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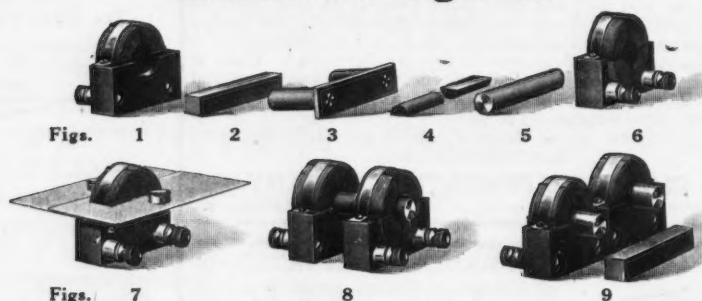
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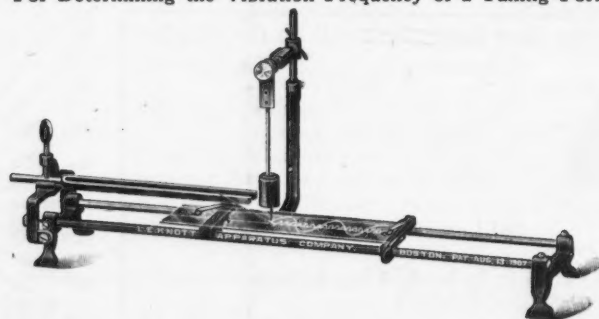
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